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Crocus Behemoth (David Thomas), J. Regular (John Morton), Michael Weldon, and Peter Laughner (kneeling) in 1975. Photo by William Ashbolt from The Cleveland Plain Dealer.



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RON MANN, a Canadian, makes documentaries. Directors who make good documentary features are a rare and precious breed. I loved his TWIST and GRASS and am happy to be able to publish an interview with him. Mann's next feature is on Ed "Big Daddy" Roth. Ian Johnston, who has also interviewed Russ Tamblyn, Roberts Blossom and John Vernon for PV, now works in Toronto. He created and writes the fake biography series LITHOGRAPHY hosted by Canadian Leslie Nielsen.

JEREMY SLATE is an actor whose 20th Century American life touched more bases than most of us could imagine. In the Navy during WWII he was at Normandy and helped escort FDR, Winston Churchill and The King of Arabia to Yalta. He acted with and became friends with Elvis, Dennis Hopper and Hell's Angel leader Sonny Barger, became a serious swinger at the Sandstone commune and was friends with Timothy Leary. In movies he starred with Bob Hope and John Wayne, was the biker villain in THE BORN LOSERS, the first Billy Jack movie, and was also a soap opera star. Interviewer musician Nelson Basden is on the soundtrack of a new remake of THE FLESH EATERS!

CLU GULAGER is a soft spoken, serious part Cherokee actor with a dark sense of humor, who was born and raised just miles from my father in Oklahoma. Although I had seen him on many TV shows, I first learned about his cult status from early 80s Psychotronic contributor Carola Von Hoffmannstahl. Gulager co-starred with Ronald Reagan and Lee Marvin in THE KILLERS, is known for RETURN OF THE LIVING DEAD and other horror roles and has a driving passion to make an unrelenting serial killer movie starring members of his own family. Some of David Del Valle's PV interviews have been Cameron Mitchell, Cornel Wilde, and Dan O'Herlihy. VINCENT PRICE - THE SINISTER IMAGE is his new DVD from Allday Ent.

DONALD JACKSON had sent me press material for his DEMON LOVER DIARY back when I was working on the first PV book and he had just arrived in Hollywood. Since then he has made many cheap and fast "Zen" movies (with actors like William Smith, Brion James and Karen Black) including sequels to his more expensive HELL COMES TO FROGTOWN and ROLLER BLADE. I knew he was a comic book fanatic but was surprised to discover that he's into alternate country music and is a friend of folk ballad belter Judy Henske. Interviewer Dean Garrison lives in Grand Rapids, Michigan, near where Jackson grew up.

The photo on our intro page ran in the daily Cleveland Plain Dealer on my 23rd birthday (1/17) 27 years ago. It illustrated an article called Rock Reverberations - Is There an Underground Cult? David Thomas and Peter Laughner were the leaders of Rocket From The Tombs. John Morton's band was The Electric Eels. I, a former guitarist filling time as an untrained minimal drummer, was the unworthy representative from Mirrors. Mirrors founders Jamie Klimek and/or Jim Crook should have been in the picture but they probably considered the whole thing a set up to promote Peter (true). I didn't have far to go for the interview and photo shoot since I already worked downtown (at Record Rendezvous on Public Square), and I guess it was sort of a birthday present.

All three bands peaked, recorded and were gone by the end of 1975 and all three now have new compilations available (see inside front page). The pre ClePunk bands regrouped under new names, traded, shared or stole members (or girlfriends) from each other and/or started new bands (including Pere Ubu, The Dead Boys, X blank X, The Styrenes, and The Saucers). After a few practices with John's X blank X, I was never in a band again. I never owned a drum kit.

Peter Laughner OD'd at the age of 24 in June 1977 (less than two months before Elvis). We were both born in '52 but I've been around more than twice as long as he was now. He was an ambitious, driven, already married kid who seemed to want to be Cleveland's Lou Reed, Phil Ochs, Lester Bangs and Andy Warhol (without the art part) all at once. I never knew him well or spent much time with him, but he affected my life over the years. During my senior year at Lakewood High School my locker partner (Don Harvey) was the bass player for one of Peter's many bands, so I first saw him on stage in '69 or '70. I didn't know then that he already knew Jamie and Jim from Velvet Underground gigs at La

Cave. They all had hung out with and jammed with Sterling Morrison and Lou Reed. Peter later reviewed records and hyped bands (including Mirrors) for local publications and even wrote for Creem. He was the first person I met who got paid (!?) to write (the second was Mike Hudson of The Pagans). Peter and his wife Charlotte took me with them when they interviewed Eno (Mirrors members loved Eno's solo LPs) and Peter was indirectly responsible for me spending a night in a Cleveland Heights jail (with Brian McMahon of The Eels) after one his pretentious drunken parties (where he shot a loaded gun out of the window). I had relatives with guns in Oklahoma but he was the first person I knew in Cleveland who owned guns besides BB rifles (the second was Mike Hudson).

I'm sure it was Peter who convinced teen music columnist Jane Scott to run the "underground cult" story and it was Peter who had arranged for all three bands to play on the same bill at The Viking Saloon just weeks before. The first time I visited NYC (in '77), I saw Pere Ubu, the band he had formed, then quit after two singles, and Television, a band he had brought to Cleveland, then tried to join. Peter had steered John Thompson's Hideo's DiscoDrome from being an OK hippy holdover store to being The Drome, a cutting edge punk rock and import center. When Peter died I basically got his clerk job there. When Cle magazine was started by Peter's young friend Jim Ellis, his former band mate David and his boss John, I started writing a Psychotronic movie review column for it. I lost the Drome job two years later, moved to Manhattan and started the original weekly Psychotronic TV Guide. Our most famous contributor was Peter's doomed writing idol Lester Bangs who had written an obit for him in The Village Voice (reprinted in the book Psychotic Reactions And Carburetor Dung). Some of you might know Peter's song "Ain't It Fun" from the last Guns N Roses LP. Did I mention that he stole my rare pre LP Velvets Loop flexi-disc?

David Thomas still (!?) leads a band called Pere Ubu and Jane Scott (still!?) writes her teen column in the P.D. This makes sense in a city that still has three (!) movie host TV shows. John Morton is an artist in Brooklyn, still makes music, and is now also the Psychotronic web master! More of my memories of Lakewood, Ohio, Cleveland, NYC (and even Narrowsburg, NY), bands, music, pop festivals, movies, TV and people will be on Psychotronicvideo.com soon. The response to our website has been great even while it's "under construction."

George Harrison once seemed to be the most mysterious and interesting Beatle. I always looked forward to his few Beatle songs, loved his guitar playing and his anti commercialization scene in A HARD DAY'S NIGHT (I do not enjoy hearing "Taxman" on H&R Block commercials). When he died I listened to his first three LPs (the only ones I ever owned). Wonderwall Music and Electronic Sounds (which has amazing stereo separation and features electronic music pioneer Bernie Krause) both were ahead of their time and are still interesting. I can't take most of his overblown #1 epic All Things Must Pass though and the extra jam LP influenced equally bad ones from Moby Grape and The Stones. Song wise I think he said it all on "My Guitar Gently Weeps." Harrison was more responsible than anybody for countless young people turning to Eastern religions and/or becoming victims of cults and his long hair and beard look helped set fashion trends back 100 years. His contributions to movies (see obit section) were more important than his solo recording career. Meanwhile I want to know more about the rumor that Harrison was nearly killed in Dec. '99 at his 120 room mansion (a former nunnery) because the 33 year old Jewish "schizophrenic heroin addict" would be assassin is an Israeli and Harrison had one of the world's largest collections of Nazi memorabilia?

Some California court items: Arthur Lee of Love was freed from jail after serving nearly six years of an 11-year prison term for firearms charges. He had been a victim of the "three strikes" law (which swelled already overcrowded prisons with more minorities). Famous Monsters Of Filmland creator and editor Forry Ackerman won a major settlement from recent F.M. publisher Ray Ferry. I understand that Ferry, a conniving weasel to the end, appealed the ruling, had his assets transferred in an attempt to avoid paying, and plans to rename his phony publication Classic Monsters. Beware.

We had to raise our cover price but the subscription price remains the same (HINT!). And, yes we still are interested in your cast off VHS tapes.



PSYCHOTRONIC® NUMBER 36, 2002

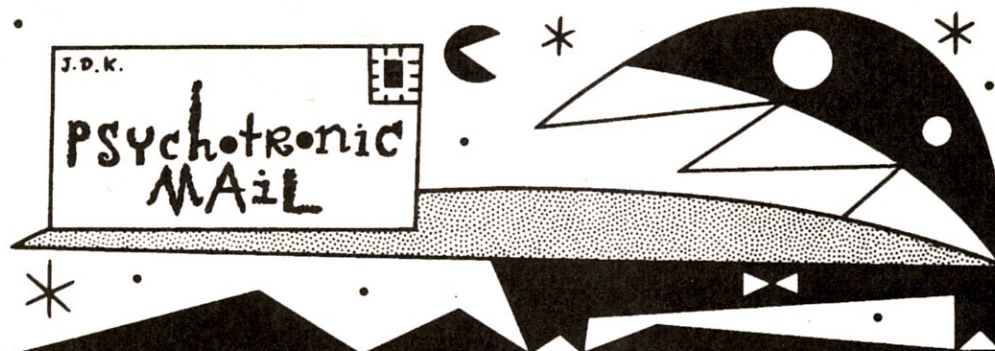
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DEDICATED TO: Coliseum Books in Manhattan

COVER: Ming The Merciless (Charles Middleton) in FLASH GORDON (36) and Ghoulardi (Ernie Anderson) who used to show the serial on TV in Cleveland!

Some acts that Mirrors covered in the early 70s:

The Velvet Underground
Pink Floyd
The Stooges
The Kinks
The Troggs
Hawkwind
Syd Barrett
John Cale
Eno
The Electric Eels



GHoulARDI

My brother and I have been avid readers of Psychotronic since I brought home issue number two in the spring of 1989. I had my first Psychotronic experience in the summer of 1966. My parents packed me off to my grandparents' farm in Lorain county, southwest of Cleveland, ostensibly to help with the farmwork but more to distance me from my hoodlum friends in Chicago. I hadn't been there long, before I found a cool show on the tube. It was Ghoulardi, of course, and I'd never seen anything like it! I loved watching it and since my grandmother napped in the afternoon and I didn't have to deal with chores until after 6 o'clock, the TV was all mine in the late afternoon. The movies, watching Ghoulardi blowing up stuff and all the crazy-cool talk and the disdain for conformity made life more bearable for an isolated thirteen year-old. Later that summer, I was wandering around the Medina County Fair, when I heard a familiar voice speaking behind me. I turned, and sure enough it was Ernie Anderson. I shook his hand and told him how much his show meant to me. He was gracious, and laughed and said I should write the station and tell them. Keep up the good work and stay sick! - **David Murray (Minneapolis, MN)**

KOSLO

Really enjoyed the Paul Koslo interview. Just as Psychotronic arrived in the mail, we got a free weekend of HBO on DirecTV and CLEOPATRA JONES came on. The next night Speedvision had VANISHING POINT. Even though I already bought the tape (yes, I support your advertisers) we watched it again to catch Koslo as "young cop." - **John (Titus) Psycho (Oakland, CA)**

In my Koslo article, Paul made some comments about a "middle finger" jacket he wore in a movie. It was not SOLAR CRISIS, as the article reads, but instead THE OMEGA MAN. Please credit some friends of mine who I neglected to thank in the article. They are: Darling Danny Siegel, Georg Koslowski, and Cinnamon Grabill. - **Justin Humphreys.**

DESIMONE:

It's wonderful to see that you finally have a website for Psychotronic, one that's heavily much welcomed on the web. Another fine issue, especially with David Del Valle's superb Tom DeSimone interview, where Tom had plenty of interesting things to say (I do fully agree with his view on the current state of Tinseltown filmmaking), and it doesn't surprise me about the many egos involved (Wendy O. Williams, Sybil Danning, and their Svengali-esque manager/boyfriends) behind REFORM SCHOOL GIRLS' physical femme showdown that was never filmed (too bad, it would have made it a much better movie). Speaking of the much-missed Wendy O, isn't it time that someone made a FILTH AND THE FURY/GREAT ROCK-AND-ROLL SWINDLE-style documentary about Wendy O. (the definitive

Queen of Destruction) and the Plasmatics!? - **Steven Millan**

Loved the interview with Tom DeSimone. In early 1989, I had lunch with him at Sizzler in Palm Desert, CA. You could not have met a nicer person. As a 16mm film collector, I've a (faded) print of his TERROR IN THE JUNGLE plus a gor-jus print of HELL NIGHT which is much better than a lot of reference books lead one to believe. In the early 90s, Tom was also running the Fox Theater in Banning, CA. - **Cy Gaffney (Chicago)**



By Johnny Garcia (TX)

Great interview with Tom Desimone. I like several of his movies including REFORM SCHOOL GIRLS and especially HELL NIGHT. Almost anything with Linda Blair is cool by me. Any chance of PV doing an interview with Ms. Blair? I'm sure she would have lots of interesting things to say. - **Eric Fortner** *We'd love to have a Blair interview but unfortunately Linda Blair has been known in recent years for not giving interviews. By the way, DeSimone's PRISON GIRLS was also an AIP release. Top billed Robyn Whitting (aka Jackie Giroux) was married to Steve Railsback. She also starred in THE EROTIC ADVENTURES OF ZORRO (SW, 71), shot on the old Selznick DUEL IN THE SUN lot.*

REVIEWS

I was amazed that KING OF JAZZ is out on video! Denver native Paul Whiteman is pretty much forgotten here in his home town, as well as everywhere else, but he was a giant musical influence in his day. He gets dumped on regularly in this PC world for not playing "real" jazz and not employing black musicians in his band. But no one can deny that he introduced mainstream America to the sound and feel of jazz (and) without Whiteman there would be no "Rhapsody In Blue" or "Grand Canyon Suite." You forgot to mention that in the late 40's Whiteman started up his own live teen TV show in Philadelphia. Dick Clark got his start on TV on Whiteman's show! Clark was only one of a long line of Whiteman protégés including Bix Biederbecke and Bing Crosby. - **John Steinle (Arvada, CO)** *As an announcer Clark did Tootsie Roll commercials on Whiteman's live TV TEEN CLUB talent show (ABC 49-54). One of the regulars was Bobby Rydell. Whiteman, by the way attended the same school as Lon Chaney. Steinle also questioned if director Andre Rooserelt (BEYOND THE CARRIBEAN) was related to Teddy. Andre was a distant cousin of The Roosevelts and a close friend of Teddy's son Kermit who made GOONA GOONA (32) in Bali. So two Roosevelts did make exploitation movies but they weren't brothers.*

I doubt I'll be the only Ontario resident pointing this out to you. Re: URBAN LEGENDS - FINAL CUT. Not sure where it was filmed but there is no such thing as "University of Peterborough, Toronto." Peterborough is a city NE of Toronto. It has its own University called Trent - **Hank Davis**

RE: THE SEVEN MINUTES. Singer Lynn Carey is the daughter of McDonald

Carey, not Phillip Carey. She did (offscreen) vocals for Meyer's BEYOND THE VALLEY OF THE DOLLS, appeared in LORD LOVE A DUCK and fronted the 70s girl band Mama Lion. - **Dewey Webb (Phoenix, AZ)**

Latest issue is great as usual by the way, particularly enjoyed the review of BROOBA (my wife had just translated a rental copy for me). I didn't know that it had been released in English. P. S. Yoshihiro Hamaguchi (BROOBA himself)'s other credits are elusive (at least in English language reference books and on the internet), but he does have a part in INVISIBLE MAN VS FLYMAN (another oddity my long-suffering wife had to translate for me). Also, Ahihiro Tomikawa (little Daigoro in the LONE WOLF AND CUB films, now all grown up) was recently in the news a lot on a murder charge. - **Clive and Noriko Davies (Tokyo)** *The Japanese Tarzan movie BROOBA, although made in America, was never in an English language version.*

RE: LETHAL FORCE. Thanks for the swell write-up. One thing - the movie still has a temp track and most of the cues have been lifted from ENTER THE DRAGON and the DOLLARS trilogy. Whoops. It'll all get wiped once we get an official release. LETHAL FORCE has been rejected by all the US film festivals w/ "Underground" in the name. However, it was accepted at the very mainstream Austin Film Festival. Makes you think. - **Sir Alvin D. Ecarma, Esq. (Potomac, MD)**

I just received PV # 35; fascinating, as usual! I read your review of Englewood's video version of COSMIC MONSTER (which I recently purchased) with particular interest, since it's one of my fifties favorites. However, while Englewood must be complimented for the good picture and sound quality, I think it's worth mentioning that Englewood's version is not quite complete: the film's most horrific scene, where a British soldier is relieved of his face by a giant insect, is slightly abbreviated. We see a close-up of the soldier's ruined face, but the shot of the insect actually chowing down on it is missing. This shot was preserved intact in the video offered some years ago by VCI/United Entertainment of Tulsa, OK. Likewise (according to a spokesperson for Sinister Cinema), Sinister's copy also retains this shot entire. Some, of course, will dismiss all of this as simply hair-splitting, but I felt I should speak up for myself and any others who prefer to have their shudders served unedited. - **Peter W. Many, Jr. (New Orleans)**

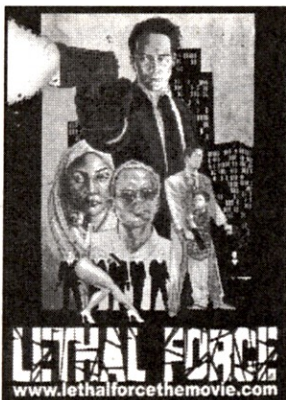
I thought you were a tad unfair to Tommy Sands in your review of SING BOY SING. I think the movie was a real shot at drama in a rock'n' roll film and was even rewarded in the UK with an "X" adults only tag on its first release. I dug Edmond O'Brien playing straight his wonderful Fats Marty role from THE GIRL CAN'T HELP IT. And Nick Adams was a gasser as the dopey go-fer who went too far with one of Tommy's groupies. As a booking agent I brought Tommy Sands into Europe for a couple of tours in the early 90s and he gassed us. His great record "The Worrying Kind" has always been big here with the 50s set. He returned in May, 2000, sadly while still a great guy, he was not the performer he had been. A bad mugging - very like the one Robert Quarry suffered, in I think the same neck of the woods (!) has taken a heavy toll. He has great stories to tell and must be the only performer alive - ever - who opened for both Hank Williams and Elvis. - **Paul Barrett (Penart, S. Wales)**

I can clear up the mystery you mention about whether Darian Caine (GLADIATOR EROTICVS) and Ghetty Chasem are the same person. This is completely false. Ghetty graduated from film school in Chicago last year and now works as a director of photography for independent productions under her real name of Lynn King. DEMOLITION HIGHWAY was the last movie of mine she appeared in. Although she and Darian Caine have a

slight facial resemblance, their respective tattoos aren't even close in matching. - **Donald Farmer (Cookeville, TN)**

It's very strange that you compare Debbie Harry to Shelley Winters. I just watched SIX WAYS TO SUNDAY — terrific, best post PULP FICTION gang black comedy I've seen — and though I'm not a Blondie fan, I've always found her very sexy, no matter what her weight. Winters has (usually) a similar effect on me. The hooker though, was Anna Thompson, not Levine, though they could be the same. I've only seen Levine on TRACY ULLMAN and in DESPERATELY SEEKING SUSAN. I didn't even know that Ellen Barkin (MERCY) had a "Straight to video" career. This Peta Wilson started life as a Peter, I'm sure as I'm sitting here — with a peter. I own a near mint copy of Devil Girls, the novel that is. Filthiest porn I ever read! There's an old style country store near me that sells usually near mint copies of 50s - 70s porn novels at cover price (!) and I've collected eleven Ed Wood's plus some Burroughs and old Chuck Willeford. Ha! Plus photobooks of ACID EATERS and COLLEGE GIRL CONFIDENTIAL! - **Hugh Shelton (Hazel Park, MI)**

In your review of Fuller's SHOCK CORRIDOR when discussing Johnny's electroshock treatment you state, "still a common practice." Electroshock (known today as ECT - electroconvulsive therapy) was developed by an Italian psychiatrist in 1938. Probably the heyday of ECT was in the 1950's, when it gradually faded out, only to enjoy a resurgence of popularity in the 1970s. In recent years there have been reports of brain damage, most notably to the memory area of the brain, causing select individuals to lose long-term memory and skills. In all my years in working in-patient psych units, I have NEVER seen a case of ECT. ECT is primarily used in the treatment of depression, when that depression does not respond to medications, the preferred therapy. ECT is not performed in any of the hospitals where I live, but is occasionally done in NYC, probably in teaching hospitals. And before ECT is approved, the psychiatrist must make his case before a special panel before the procedure can be scheduled. - **Jeff McIntosh (Watertown, NY)**



VENGEANCE OF FU MANCHU was released recently over here on a low price DVD in good quality. PICTURE MOMMY DEAD, which was released for the first time over here in 1970 as DAS KABINETT DER BLUTIGEN HÄNDE (The Cabinet of the Bloody Hands) was also released on DVD a while ago. I have seen the movie years ago on video and it was not easy for me to stay awake. Cutter of the film was John Bushelman who worked on a few low budget movies and directed the obscure CRUISIN' HIGH in 1975, with Rhodes Reason. I just watched WEREWOLF IN A GIRLS DORMITORY a few weeks ago for the first time. It was released over here for the first time in August 1962 as BEI VOLLMOND MORD (Murder at the Full Moon) and then it disappeared. I never saw the German version and other releases were hard to get, but now I have bought the DVD by Madacy. The quality of the transfer is not that good, but okay. Even the SWV tape is a lot better. I liked WEREWOLF.

I remember vividly seeing MISSION STARDUST on German TV when I was a boy in 1971. Wow, was I impressed by the special effects, especially the robots, the scene where the aliens lift a Jeep into the air with their force field and the one where the protagonists ram into the invisible force field around the spaceship!! Later I watched the video every once in a while, because I like the movie a lot. The best special effect to me now is Essy Persson. The movie was also (re-)released over here as KAMPF DER PLANETEN (Battle of the Planets). A film journal of the time (Filmwoche) said the budget of the movie was 2.400.000 DM, of which PEA paid 40%, TEFI (Theumer-Film) and AITOR each 30%. The film was no great success when released and so there wasn't any sequel. I never read any of the Perry novels, but it's an ongoing phenomenon over here and still growing. RAW

MEAT was released in Germany for the first time in 1976 as TUNNEL DER LEBENDEN LEICHEN (Tunnel of the Living Dead) and later in 1982 by "Thorn/EMI" on video. It was rated "18." I think it's well made and scary. The tape runs 83 min. One critic called it abstruse, illogical and disgusting.

I remember well seeing URGH! in a cinema in the early 80s when I was very much into "New Wave" after I was some sort of a "punk" for a short time. What impressed me the most was the very, very strange pants the singer of the CRAMPS was wearing. It was the first time I got a chance to see some of my favourite bands like Pere Ubu, Devo, Magazine and others, but also the ones that I couldn't stand at all, like Gary Numan and UB 40. I wonder what I would feel if I could see the movie again today. - **Andreas Pieper (Germany)**

Your mag is the best. Your ability to encapsulate movies in short reviews with quick quotes/asides/etc. is fun and informative. XLNT! - **Even Williams (Peacedale, R.I.)**

Note: The otherwise silent OLD SAN FRANCISCO originally featured sounds of screaming and destruction during the Earthquake segment. It was a selling point at the time. Scooter McCrea's SHATTER DEAD (PV #18) is available in a new special director's edition from Sub Rosa Studios

OBITS

Although she didn't appear in any films, I was surprised your obituaries had no mention of the death of Pauline Kael. Some of the films the influential, controversial film critic was most (in)famous for championing include NASHVILLE, BLUE VELVET, LAST TANGO IN PARIS, BONNIE AND CLYDE, THE GODFATHER, SHAMPOO, CLOSE ENCOUNTERS, and of course the early works of DePalma, Godard, Scorsese, etc... but you may be surprised to find her (majorly) positive reviews of Psychotronic fare like THE HOWLING, CLEOPATRA JONES, THE HAUNTING (63), BEETLEJUICE, HAIRSPRAY, DEATH RACE 2000, REPO MAN, THE EYES OF LAURA MARS, NIGHT OF THE LIVING DEAD (68), THE ADVENTURES OF BUCKAROO BANZAI, INVASION OF THE BODY SNATCHERS (78), and KING KONG (76)! - **James Mohr (Sacramento, CA)**

I just found out about two deaths that (I think) escaped the "Never to be Forgotten" column in PV. John Hayes, director of such films as GRAVE OF THE VAMPIRE, GARDEN OF THE DEAD, CUTTHROATS, END OF THE WORLD, MAMA'S DIRTY GIRLS, and JAILBAIT BABYSITTER, succumbed to cancer on August 21, 2001. He was 70 years old. DIANE SOMMERFIELD (52) died March 01. The star of the critically-acclaimed LOVE IN A TAXI (80), she was a regular on DAYS OF OUR LIVES and also appeared in HIT MAN (72), THE BLACK GODFATHER (74), DRUM (76), GAME SHOW MODELS and THE BOOB TUBE STRIKES AGAIN (both 77), BLACKJACK (78), BACK ROADS (81), IMAGE OF PASSION (86), and THE NIGHT STALKER and BACKWOODS (both 87). - **Chris Pogliari**

Makeup artist John Chambers also worked on NIGHT GALLERY series. He discusses his work on the Apes films in the excellent AMC documentary BEHIND THE PLANET OF THE APES (98). His only acting role, to my knowledge, was his small part in SCHLOCK (72). Actress Ann Sothern is probably best remembered by baby boomers for her recurring role as Rosie Harrigan, the penniless "Countess" on THE LUCY SHOW in 1965. Sothern played the Countess in seven episodes, which were, of course, perpetually rerun for many years to come. - **Timothy Walters (Muskogee, OK)**

RE: Jason Miller. I saw him in a one man show (which he wrote) less than five years ago. He played the ghost of John Barrymore, and his performance was enhanced by being in a very small setting with less than 50 people there. He cast intense stares at the audience often and the dim lighting made his face (so familiar from THE EXORCIST) look very spooky indeed. The audience included a group of junior high kids (who must have been on a school assignment). They didn't seem to have heard of Miller, much less Barrymore, but they enjoyed it anyway. Miller was road testing the play (Barrymore's Ghost) across the county and making alterations based on audience reactions. I was impressed that he would travel to the middle of nowhere (Spring City, TN) to perform before a small crowd on a wintry Saturday night. Now when is somebody going to release THE NICKLE RIDE so we can actually see it again? - **Bret Taylor (Knoxville, TN)**

The Dionne Quints had several movies made with or about them, most recently with a four hour Canadian miniseries where Beau Bridges played the Quint's doc. Very sad story. - **Ian Johnston**

Surprised to see that "Dr. Donald Reed" of the Count Dracula Society died. Did you ever meet him? What a trip! I could tell you stories about the man, but they'd all be off the record. - **Hank Davis**

I was saddened to hear about Brother Theodore's passing. I did not read about it in any of the New York City newspapers, including the Village Voice. Strangely, the Voice ran a weekly ad for Theodore's one man show on 13th street in the Village for years and years. I always liked the ad's little caricature of Theodore which sort of made him look like a 50's limited animation cartoon character. - **Gary Weinraub (NYC)**



Angelo Rossitto

A small correction: Hanna-Barbera didn't produce the Cap'n Crunch commercials, it was Jay Ward (Bullwinkle). - **Robert Carlson**

RE: the obit for Italian action director Alfonso Brescia aka Al Bradley: two of the titles mentioned, AMAZONS AND SUPERMEN (74) and SUPER STOOGES VS. THE WONDER WOMEN (75), are actually the same movie, just different titles. That one has almost as many alternate titles as AMAZONS (73) a.k.a. BATTLE OF THE AMAZONS in the US. Both movies had many of the same cast members which adds to the confusion. - **Jim McCoy**

Congrats on the website! The colors (flurescent green on purple) really hurt my eyes after a while. Gives a sorta floating 3-D effect - almost Psychotropic, rather than Psychotronic! Raymond Edward Johnson, whose obit was in #35, was a remarkable guy. He often came to the Friends of Old Time Radio Conventions in NJ. He had MS, and attended in a wheeled bed. His voice was still powerful, and several years back he re-created a memorable episode of Mandrake, with its creator the late Lee Falk directing. He also played Dracula in a re-creation of the Orson Welles-Mercury Theatre version of the story. - **Tom Powers** *Note: Judy Clay, who was from Fayetteville, NC, was a niece of Cissy Houston and a cousin of Dionne Warwick. Clay's sister and aunt were in The Sweet Inspirations who backed Elvis. And Joey Ramone was 6' 5" tall.*

ETC

I just read (Michael Weldon's) terrific essay collected in (the book) "O.K. You Mugs" about Angelo Rossitto. I never knew who he was, but when I was a kid living in Studio City I used to go into Hollywood a lot with my family (my Dad was the comedian Jerry Colonna) and we'd see Angelo selling his papers. He was the first little person I'd ever seen up close (I was about 9). He and Dad always spoke to each other briefly. I seem to remember he had a gravelly voice, like a Fellini clown, but that might be a mixup

in memory. Anyway, thanks for all the info on him — it brought him back vividly for me. All best, - **Bob Colonna**.

Your last few issues have been better than ever. I was especially glad to see one of my favorite actors, Jesse Vint, interviewed in #34. I contacted him through his web site mentioned in your article. I wrote him a nice letter and he immediately wrote a nice letter back! So much for the theory that PC's isolate people from one another. - **Walter L. Gay**

Got the mag yesterday — fun to see that you found another obscure Norwegian starlet! (Ana-Lisa), Julie Ege is still a big celebrity here (among people over 30 years old) but those other two are very obscure. - **Jan Bruun ? Greta Gynt was the other Norwegian in PV.**

I was stationed in Seoul - Korea and have seen many Korean movies. I even was a movie extra in several Korean movies and television shows. Korean movies have plenty of substance and I can see why people are paying attention to these types of films. Thank you for the information on NOWHERE TO HIDE (in Art Black's column). A movie about an out of control cop is always intriguing. It's nice to know that Korean Cinema is now placing their movies on DVD. ATTACK OF THE GAS STATION really sounds unique, in which punks start taking hostages and things get completely out of control. Korean movies were good before, but they sound a whole lot better. Mainland China is doing great on films and I am looking forward to their depiction of Genghis Khan. I have been to Hong Kong and again we are talking about top-notch movies. I love the fantasy elements in some Hong Kong films and I also love the martial arts action. Asia is becoming very dominant in the movie industry and they deserve the recognition. - **Paul Dale Roberts**

I've been looking for that Mirrors single for a long time. Now I hope I can locate the CD you mentioned. - **Al Perry (Tucson, AZ)** See the ad on the inside front page!

Congratulations Michael on both another great new issue of PV and also on this outstanding website! Nice job Mr. Morton, the design is in keeping with PV's excellence, and is very easy to use whenever I am half in the bag. I am glad to see that you have finally dragged Mr. Weldon into the cybergutter along with the rest of us mutants. Sad that Mr. Weldon's innocence is now lost forever, or is it just the fact that I really miss the little banner that read "No Web Site! Not in Cyberspace!" as last seen on the cover of issue #23 (did that make it onto the t-shirt?). As a longtime Psychotronic Video reader and owner — every issue, from #1 to the present — I can say from the depths of my soul, that there is no other joy as great as that of getting a new issue of PV. Amazingly...never a disappointment!!! Thank You for all the years you have committed to this magazine. - **Robert Jazz (Providence, RI)** (the plot next to H.P. Lovecraft's)

I am a Horror Host in Los Angeles of a show called "Horror/Kung-fu Theatre." I would like to invite any of your staff as a guest whenever you are in the area. We could promote your fine Magazine and whatever else information you would like. - **The Nightshadow.**

Good to see your presence on the web, even though you know the PAPER experience is what we all live for. The latest issue is another winner, as usual, with some great interviews. I have every issue except number 1, and I truly wish you would reprint that issue, because the original bugger is very expensive. Also wanted to let you know that whenever I go into magazine stores in NYC I look for your mag and make sure it is prominently displayed, in case the foolish proprietor buries it in the bottom racks. Just doing my part, and I suggest all other Psychotronic fans do so as well. I

still miss your old store in the Village. You have a truly unique publication, and I hope it remains so for many years to come. - **Nick Caputo**

I LOVE PSYCHOTRONIC VIDEO MAGAZINE and have for years!!! It's the only magazine I subscribe to. At one of the Chiller Theatre conventions, a few years back, I bought two small French posters for UP & SUPERVIXENS from Mike Weldon. Then a few conventions after that Russ Meyer was there and I had him sign them. I also visited the NYC Psychotronic store and saw the LP soundtrack for BLOOD FEAST & 2000 MANIACS for \$60. I didn't have the money then but I bought it for \$10 at a street fair in Philly years later. - **K-Sonic**

Psychotronic is the last of the truly great American punk-style magazines around. Hopefully your Web presence will be a beacon of clarity amidst the overdose of popculture meltdown that the web represents, or at least an intellectual diversion from the free Russian porn, anyway! - **Aaron Goldberg (Australia)**

I first discovered the Psychotronic Encyclopedia about 15 years ago. I was around 11 years old at the time. The book belonged to older relatives who lived with my grandmother. Your book first initially attracted me by its many enticingly spicy photos, but what really hooked me was that it covered all the movies that I liked at the time (CLASH OF THE TITANS, DRAGONSLAYER, and of course, STAR WARS). I would spend hours reading your book (not much to do at grandma's) and became familiar with names like Paul Naschy, Peter Cushing, and John Carradine before ever seeing their films. Years later, I bought my own first issue of Psychotronic Video (#8) from Johnny Legend at a Fango convention and now have my own copies of both of your books and have been a faithful subscriber/reader ever since. - **John Freeman (Madison, WI)**

Hi-love Psychotronic! My name is Yully and I live in Croatia where Psychotronic is hard to come by some time. I like the strange American movies especially ones with Paul Blaisdel big eye monsters! They do not make them like that anymore but PUPPET MASTER movies are good in early ones with the high blood and naked girl amount. Just wanted to say high! SUPPORT FANZINES! FANZINE POWER! Stay sicken! - **Yully**

Just bought issue #35 tonight. Now I have to catch the bus like really far to get it, but it's totally absolutely worth it (of course). First heard about Psychotronic when I was in the 9th grade, back in like, '85. I was already raised on exploitation and what they now call classic porn! Don't ask me why my relatives were showin me that stuff at that age (I still don't have a clue) but I saw the Psych. Encyclopedia at the library and since I couldn't borrow it (it was in the reference section) I decided to just steal it. Have absolutely no regrets, cuz it not only made what otherwise would have been another boring day cutting class an exciting one but also got me into a better understanding of what the hell I was watching at the time and an intro to yer magazine. Superglad you finally got a website cuz I finally got a damn computer. Thanks for the years of company and enjoyable reads. The reviews of books are awesome too. I end up ordering half of your recommendations from Barnes And Noble. Thanks Michael. - **Jason Todd**

Psychotronic is a way of life, and the best magazine in the history of the world. I could do without the sicko ads though, but maybe Psychotronic can't. I think Psychotronic is great to point out the racism that is so much a part of film, and American history (past AND present). The only thing is, I think it's fair to point out, sometimes said racism is the only thing that makes a film interesting. BIRTH OF A NATION is pretty damn dull without the insane portrayal of blacks. Despite the caveat of "Political Correctness"



THE SHE CREATURE

(a scam dreamed up by corporate right wingers anyway) mind bendingly stupid racism in films is basically ignored by mainstream critics (the appalling first 15 minutes of HANNIBAL comes to mind) and I'm glad Psychotronic is on the case. - **Wall** - *I agree about the slaughter of the blacks opening of HANNIBAL. The whole movie irritated me.*

Used to like your zine but it has become a whiny apologetic "white man's burden" of guilt over the supposed racism in movies. This anti-white mentality is become trite and dull. So of course one can't go one page without this tripe. Your recent comment on how disgusting HBO and internet porn are are fairly amusing as well. And hypocritical considering the majority of funding for PSYCHOTRONIC comes from advertising for extreme 70's rape movies, gore films and German fist*cking videos. - **Jake Leg** *How can you compare a self published fanzine read by thousands who want to read it - to a major well connected cash machine cable network which is broadcast to people of ALL ages ALL around the world every hour or every day!? And not just to adults who want it and pay for it. Everybody with cable or a dish gets HBO for free for a while at one time or another. If this country is ever totally taken over by the Christian right (or any other religious based group) - HBO will largely be to blame. Saying "supposed racism in movies" (especially older ones) is as "f*cking" stupid as saying "supposed problems with airport security" or "supposed problems at Enron." And actually the porn related ads in PV have nearly disappeared and I don't miss them.*


I have written to you before with trepidious inquires about obtaining employment with your fine magazine. I was ignored. This will be the last letter I write you. It contains both pictures and a story about the Klaus Kinski exhibit that took place this summer in the National Museum in Munich, Germany. The main part of the letter is to thank you and say goodbye. I know we've never met but I consider you one of the best minds of our age. I decided a long time ago that the world and everything in it, including

myself, was mad. As long as I remember I have attached myself to those that I believed were sane. You sir, are sane. I give you this story in the same spirit I gave the gifts that I bought for my ex-girlfriend before she broke up with me. I couldn't be happier if you publish it, but I have little hope of it. I now intend to pursue a career in film archiving. Next year I study in Eastman House in New York where I will be a frequent customer at your video store. - **Matt Babb (King City, CA)** *Thanks and good luck with your NYC studies. The Kinski show sounds like it was amazing, but no, we're not going to run your article on it. I'm sure that Klaus realized that "the world and everything in it" was mad back when he was forced into the Nazi Army. Most of us can now make the same logical deduction by just watching TV. Oh, and we haven't had a video store in NYC since the early 90s, but if you ever visit the Delmarva Peninsula we have a store here surrounded by The Atlantic Ocean.*

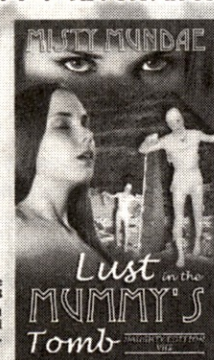
MUSIC: I've been going back in time lately by listening to new releases by 70s Cleveland bands (see inside front pg. ads) and recent Cramps and Pagans re-issues, but my favorite new release is Artifact by The Electric Prunes. The reformed 60s band considers this their real 3rd album (later Prunes LPs were by studio musicians or an entirely different band). It consists of excellent new songs plus a great slow version of Love's "7+7 Is." See electricprunes.net The Coachmen were a late 70s NYC band. A new version, led by original guitarist (and PV illustrator) J. D. King and keyboardist Valerie Boyd have an instrumental LP: Ten Compositions (New Frontiers In Free Rock) that's starting to make sense after a few listens. Parts remind me of the Soft Machine. Used LP wise, I recently found used copies of The Hits of Kay Starr and The Best of Buck Owens (both Capitol), The Cake (Decca - 67), and a nice Southern rarity - Doug Clark And His Hot Nuts - Rush Week (Gross)! And by the way, my favorite theatrical movie last year was FROM HELL by The Hughes Brothers.

PV

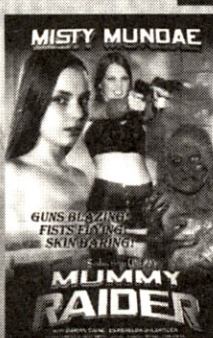
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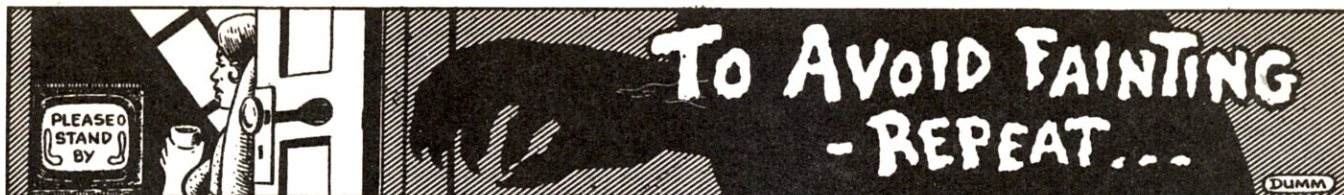
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ANCHOR BAY now has these on VHS or DVD: Karel Reisz's *MORGAN: A SUITABLE CASE FOR TREATMENT* (66), starring David Warner, A *BULLET FOR THE GENERAL* (67) with Klaus Kinski, *LUST FOR A VAMPIRE* and *VIOLENT CITY*, starring Charles Bronson (both 70), *DR. JEKYLL AND SISTER HYDE* and *PERCY* (both 71), Joseph L. Mankiewicz's *SLEUTH* (72), *MOUNTAIN OF THE CANNIBAL GOD* (77) starring Ursula Andress, John Schlesinger's *HONKY TONK FREEWAY* (81), *FRANCES* (the story of Frances Farmer), Lindsay Anderson's *BRITANNIA HOSPITAL*, and William Lustig's *VIGILANTE* (all 82), *HELL OF THE LIVING DEAD* (aka *NIGHT OF THE ZOMBIES*) and *RATS - NIGHT OF TERROR* (both 83), Ken Russell's *CRIMES OF PASSION* and Deodato's *CUT AND RUN* (both 84), *CLOCKWISE* and *FRATERNITY VACATION* (both 85), *HIGHLANDER* Special Edition and *SOUL MAN* (both 86), Peter Jackson's *BAD TASTE* (87), *18 AGAIN* and *THE WRONG GUYS* (both 88), and *THE AMY FISHER STORY* (92) starring Drew Barrymore.

Basil Dearden's *THE MIND BENDERS* (62) and Joseph Losey's *THE SERVANT* (63) and *ACCIDENT* (67) all star Dirk Bogarde. *DR. WHO AND THE DALEKS* (65) and *DALEKS INVASION EARTH 2150 A.D.* (66) both star Peter Cushing and there's a 30th Anniversary hour long documentary *DALEKMANIA* (95). *FOUR OF THE APOCALYPSE* (75) and *ZOMBIE* (79) are both by Lucio Fulci and Michele Soavi directed *STAGE FRIGHT* (87) and *THE CHURCH* (88). *GOING PLACES* (74) and *GET OUT YOUR HANDKERCHIEFS* (77) are Bertrand Blier movies starring Gerard Depardieu and Patrick Dewaere. More Werner Herzog releases are *THE ENIGMA OF KASPAR HAUSER* (74), *HEART OF GLASS* (76), *STROSZEK* (77), and his *Desert Storm* documentary *LESSONS OF DARKNESS* (92), including commentary by Herzog and fan Crispin Glover (!). John Woo's *A BETTER TOMORROW* (86) and *A BETTER TOMORROW 2* (87) star Chow Yung Fat. Many of these have extras and new interviews conducted by PV contributor Gary Hertz. See anchorbayentertainment.com

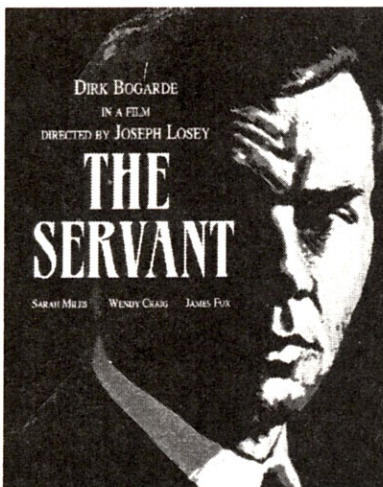
COLUMBIA has released William Castle's *HOMICIDAL* and *MR. SARDONICUS* (both 61), and *STRAIT-JACKET* (64), Lang's *THE BIG HEAT* (53), Special Editions of *THE FIFTH ELEMENT* (97) and *THE SIXTH DAY* (00), and the whole first season of *THE LARRY SANDERS SHOW*.

FOCUS has a Citizen Welles' package which includes the director's silent amateur *HEARTS OF AGE* (34) and restored versions of *THE*

STRANGER (46) and *THE TRIAL* (63).

IMAGE offers *SATAN IN HIGH HEELS* (62), Franco's *DR. ORLOF'S MONSTER* (64), Fellini's *JULIET OF THE SPIRITS* (65), a double bill of David Friedman's *BUMMER!* (73) and *JOHNNY FIRECLOUD* (74), and *CANNIBAL APOCALYPSE* (80) with John Saxon.

KINO has the silent Italian epics *THE LAST DAYS OF POMPEII* (13) and *CABIRIA* (14) and the essential five volume series *THE MOVIES BEGIN*. Vol. 5 is *THE MAGIC OF MELIES*.



LION'S GATE has a special edition of *O* (98) with Julia Stiles, which includes the 1922 *OTHELLO* starring Emil Jannings. *O*, delayed because of Columbine, was finally released to theaters last year just in time for 9-11.

MEDIA BLASTERS has Deodato's *JUNGLE HOLOCAUST* (76), Fulci's *DEMONIA* (88), D'Amato's *BEYOND THE DARKNESS*, Franco's *KILLER BARBYS*, and many Japanese anime releases.

MGM has DVDs of *LOOK BACK IN ANGER* (59), *AFTER THE FOX* (66) and *THE PARTY* (68) both starring Peter Sellers, *JOE* and *WUTHERING HEIGHTS* (both 70), Scorsese's *BOXCAR BERTHA* and *FRITZ THE CAT* (both 72), *LENNY* (74), *MAD MAX*, special edition with the original Australian audio track, and *CUBA* (both 79), *THE ADVENTURES OF BUCKAROO BANZAI* (84), *THE COCA COLA KID* (85), *ECHO PARK* and *NOMADS* (both 86), *THE JANUARY MAN* and *BILL AND TED'S EXCELLENT ADVENTURE* (both 89), *THE HANDMAID'S TALE* and *WILD ORCHID* (both 90), *THELMA AND LOUISE* and *BILL AND TED'S BOGUS JOURNEY* (both 91), *ROMEO IS BLEEDING* (93), and a special edition of *THE USUAL SUSPECTS* (95).

APACHE (54), *THE KENTUCKIAN* (55), *THE*

PRIDE AND THE PASSION and Kubrick's *PATHS OF GLORY* (both 57), *THE VIKINGS, I WANT TO LIVE!* And *THE BIG COUNTRY* (all 58), *HOUND OF THE BASKERVILLES* and *THE HORSE SOLDIERS* (both 59), *THE ALAMO* (60), *THE GREAT ESCAPE* (63), *A FISTFUL OF DOLLARS* (64), *THE HALLELUJAH TRAIL* (65), *THE GOOD, THE BAD, AND THE UGLY* and *KHARTOUM* (both 66), and *THE DEVIL'S BRIGADE* (68) are all now for \$14.95. Black cast DVDs for \$14.95 include *COTTON COMES TO HARLEM* (70), *SLAUGHTER* (72), *SLAUGHTER'S BIG RIP OFF*, *BLACK MAMA* *WHITE MAMA* and *COFFY* (all 73), *TRUCK TURNER* and *AMAZING GRACE* with Moms Mabley (both 74), *FRIDAY FOSTER* (75), and *J.D.'s REVENGE* (76).

MTI has Mark Pirro's *POLISH VAMPIRE IN BURBANK* (83) and *CURSE OF THE QUEERWOLF* (87), an expanded version of *TEXAS CHAINSAW MASSACRE: A FAMILY PORTRAIT* (88), *STORMSWEEP* (94) with Kathleen Kinmont, and *DEATH MASK* with James Best.

MVD (Music Video Dist) has released *BLACK JESUS* (68) starring Woody Strode, *JOHNNY CASH - THE MAN, HIS WORLD - HIS MUSIC* (69), *THE LONDON ROCK AND ROLL SHOW* (72), *TUNNELVISION* (76), *HEARTLAND REGGAE* (80) and other reggae movies, *NICO - AN UNDERGROUND EXPERIENCE*, *THE WILD WORLD OF LYDIA LUNCH*, and Richard Kern's *HARDCORE COLLECTION* - to name just a few.

NAVARRE will be releasing the car crash films of the late H. B. Halicki: *GONE IN SIXTY SECONDS* (74), *THE JUNKMAN* (82), *DEADLINE AUTO THEFT* (83), and the unfinished *GONE IN SIXTY SECONDS 2* (89).

NEW CONCORDE now has Jack Hill's *THE BIG DOLL HOUSE*, (71) and *THE BIG BIRD CAGE* (72), *BIG BAD MAMA* (74), Jonathan Demme's *CAGED HEAT* (74) and *CRAZY MAMA* (75), *THE GREAT TEXAS DYNAMITE CHASE* (77), *BIG BAD MAMA 2* (87), and *DAYDREAM BELIEVERS - The Monkees Story*.

NEW LINE offers a special 350 minute (!) *JOHN WATERS BONUS DISC* comp disc to purchasers of recent Waters double DVD releases, and a new release of *TWIN PEAKS: FIRE WALK WITH ME* (92).

PARAMOUNT has new special editions of *MEDIUM COOL* (69), John Frankenheimer's *SECONDS* (66) and *PROPHECY* (79), David Lynch's *THE ELEPHANT MAN* (80), *FATAL ATTRACTION* (87), *GROUNDHOG DAY* (93), and *VAMPIRE IN BROOKLYN* (95).

PIONERE has John Lennon - *SWEET TORON-*

TO, THE DOORS ARE OPEN, and great sounding mostly live Psychedelic Furs, George Clinton, Jerry Lee Lewis, Little Richard, Muddy Waters, and Otis Redding titles.

SUBROSA sells six (!?) post "retirement" Jesse Franco titles. The "old" ones are TENDER FLESH (96) and LUST FOR FRANKENSTEIN (98).

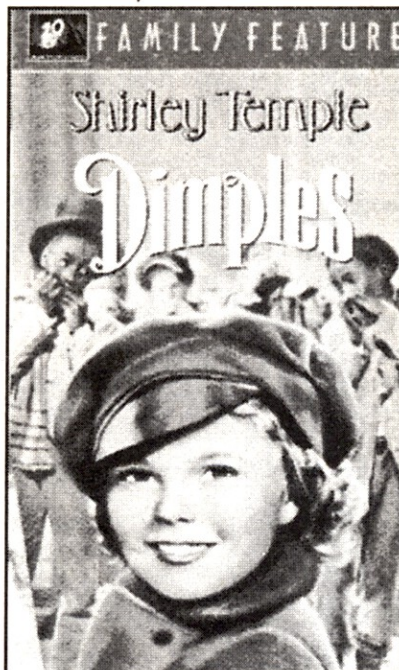
TWENTIETH CENTURY, newly aware of the value of their Shirley Temple catalog after those relentless TV ads have launched their "Biggest Shirley Temple Promotion Ever" with 13 titles at \$9.95 (VHS) "For a Whole New Generation of Families!" Fantasy fans might want to check out the original Technicolor version of THE BLUEBIRD (40) and anyone interested in old style Hollywood racism should see these: THE LITTLE COLONEL (35), a Reconstruction story with Stepin Fetchit, "Bojangles" Robinson, and Hattie McDaniel as happy slaves, and little blonde Shirley in blackface, THE LITTLEST REBEL (35), with Willie Best, Bojangles, and invading Yankees, DIMPLES (36), complete with Fetchit, an Uncle Tom Show, a full black-face minstrel segment, and Shirley in blackface, STOWAWAY (36) with Bojangles, cliché Chinese characters and Shirley impersonating blackface stars Al Jolson and Eddie Cantor (36), and REBECCA OF SUNNYBROOK FARM (38) with Bojangles as another faithful dancing servant. In 1936 Temple was the #1 box office draw movie star in the WORLD. Thank Rupert Murdoch for making her famous and profitable worldwide again. "Oh my goodness!"

UNIVERSAL'S latest Bob Hope releases (all originally from Paramount) are THE BIG BROADCAST of 1938 with W. C. Fields billed with COLLEGE SWING (38) with Burns and Allen, STAR SPANGLED RHYTHM with MY FAVORITE BLONDE (both 42), GHOST BREAKERS (40), with Willie Best and Noble Johnson, THE PALEFACE (48), THE ROAD TO SINGAPORE (40), ZANZIBAR (41), with Nobel Johnson, Leigh Whipper, and Ernest Whitman as Whiteface, MOROCCO (42), a slave trade comedy with Blue Washington, and UTOPIA (45). The popular and still influential Road comedies (anybody see ROAD TO EL DORADO?) managed to ridicule all minorities (and especially Arabs). They also come in a special Bob Hope box. What about Bing Crosby?!

VCI has new releases of RAW DEAL (48) starring Dennis O'Keefe, 12 episodes of MY LITTLE MARGIE (52), starring Gale Storm, CATTLE QUEEN OF MONTANA (54) and TENNESSEE'S PARTNER (55), both starring Ronald Reagan, PEARL OF THE SOUTH PACIFIC (55), with Virginia Mayo and an octopus, SLIGHTLY SCARLET, a film noir battle of the redheads (Arlene Dahl and Rhonda Fleming) and THE LONE RANGER (both 56), THE LONE RANGER AND THE LOST CITY OF GOLD (58), the stark hard to

believe anti-racist BLACK LIKE ME (64), and SANTO VS. THE MARTIANS (66), in Spanish, with extras on the DVD version. Note: the first four 50s features were directed by Allan Dwan.

WARNERS have a new version of THE OUTLAW JOSEY WALES (76), DIRTY HARRY (72) 30th Anniversary Edition, MAGNUM FORCE (73), THE ENFORCER (76), SUDDEN IMPACT (83), where Reagan borrowed "Make My Day!" from, and THE DEAD POOL (98) with Jim Carrey in the kind of role he should have been restricted to. All five Harry movies also come in a box set.



ALSO - Al Adamson's THE NAUGHTY STEWARDESSES (73) and THE POSSESSION OF NURSE SHERRI (77) are from I.E. MELIES THE MAGICIAN (97), which features over a dozen early silent films, is from Facets. Fritz Lang's two part adventure THE TIGER OF ESCHNAPUR and THE INDIAN TOMB (both 59) are from Antoma. TWIN PEAKS: The First Season and Argento's new SLEEPLESS are available from Artisan. Andy Sidaris's HARD TICKET TO HAWAII (87) and PICASSO TRIGGER (88) are from Malibu Bay. DRAGSTRIP GIRL and JAILBREAKERS (both 94) are now from Miramax.

CATALOGS (order these and you won't have to wonder where to find all those rarities anymore).

BARGAIN BOOKS is a newsprint catalog from Edward R. Hamilton. They have good selections of biography, movie, music, history, war, crafts, you name it books at great prices. Their address is simply Falls Village, CT 06031.

CRYPT RECORDS Update features rockin' bands like The Devil Dogs, The Gories, The Oblivions, The Cheater Slicks, and The Raunch Hands and all those great comps Crypt is known for. cryptrecords.com

DREAMHAVEN BOOKS Catalog #146 is a digest with hardcover and paperback releases including sci fi, horror and film related and magazines. dreamhavenbooks.com

CINEFEAR Update List includes rarities like LADRONE DE CADAVERES, BLOOD FREAK, HONKY and Polanski's sadly out of print THE TENANT. The main catalog is \$3 to Keith J. Crocker, Box 1742, Baldwin, NY 11510.

THE FANG 2002 Catalog has 30s pgs. of classic horror, JD, crime, and comedy video rarities you probably won't find elsewhere. How about FLESH AND FANTASY, THE FROZEN DEAD, BLACK ZOO, FROM HELL IT CAME, THE GREEN EYED BLONDE, LAS VEGAS SHAKE-DOWN, the films of Hugo Haas, Shemp comedy shorts, or The Martin and Lewis TV telethon from 1954?! thefang.com

JUST FOR THE HELL OF IT (J4HI!) Update includes rarities like BLINDMAN, THE SKI BUMS, BLOOD ON THE STREETS, HANNIBAL BROOKS, and the documentary HEAVEN. Box 19, Butler, NJ 07405.

MOVIES UNLIMITED 2002 catalog (\$9.95) is a massive 800+ pgs. of virtually every VHS tape and DVD currently in print in America. Check out the special sections on Pam Grier, Michelle Yeoh, biker, Ray Dennis Steckler, Ken Russell, Bunuel, and Alan Smithee movies. They also have a separate X catalog. Call 1 (800) 4-MOVIES.

ROIR started out in the late 70s releasing cassettes (and some LPs) of many great cult bands. Founder Neil Cooper now has all those Television, MC5, Suicide, Johnny Thunders, Dickies, Dictators releases on CDs and a new live Chocolate Watchband. See roir-usa.com

SMITHSONIAN INSTITUTION PRESS Spring 2002 catalog offers books on Russia's nuclear forces, the Spanish colonies of the Caribbean, the history of air conditioning, meteorites, American Indians, NASA, whales, sharks, and giant pandas. Call (202) 275-2206.

SOMETHING WEIRD Catalog Supplement #15 offers new issues of Frank Henenlotter's entire Sexy Shockers series, more classroom and Christian scare shorts, and other rarities (some also now on DVD). Call (206) 361-3759 or see ad.

VIDEO HOLOCAUST has a 43 digest size pg. list of horror and exploitation rarities including many bizarre Italian ones. Box 10994, Jackson, TN 38305.

VIDEO SEARCH OF MIAMI (VSOM) update has still more extremely rare horror, exploitation and sex movies. Check out VSOM.com for a mind boggling list of all they have for sale.

WITCHING HOUR update has the usual selection of rare horror and exploitation plus Ron Ormond's rare Baptist movies. witchinghour.com

PV



VAMPIRES

(WES CRAVEN PRESENTS) DRACULA 2000 (Dimension, 00)
D/edit Patrick Lussier, P/S Joel Soisson, P W. K. Borden

Thieves in England unleash the count (Gerald Butler from Scotland) from a vault where he had been kept by Abraham (Christopher Plummer), actually the living dead Van Helsing. In New Orleans during Mardi Gras girls swoon over the handsome young looking bloodsucker but he only has eyes for granddaughter Mary Van Helsing (Justine Waddell from S AF) who has nightmares and visions. 2000 has excellent FX and a plot twist I've never seen in a movie: Dracula is really Judas (!?!). It should have been called RICHARD BRANSON PRESENTS DRACULA 2000 though. Characters work in or hang out in a Virgin Megastore and wear Virgin T shirts and Virgin signs and logos are all around. Drac declares that a Monster Magnet video (featuring sex, war and H bombs) playing on a giant Virgin Megastore screen is "brilliant." Abraham's assistant Simon (Jonny Lee Miller from TRAINSPOTTING) becomes a vampire hunter. Mary's blonde roommate Lucy (Colleen Fitzpatrick aka Vitamin C) has a naked floating on the ceiling sex scene before joining a vamp trio with Jennifer Esposito (from SPIN CITY) and Jeri Ryan. Danny Masterson (from THAT 70'S SHOW) and Omar Epps play thieves. When black and bald Epps is decapitated, his head lands in a pile of garbage - by a Virgin logo. Scenes include a graveyard chase, a silent CAT AND THE CANARY inspired corridor and a last supper painting coming to life. The New Orleans location work is a big plus but much of this was shot in Toronto. Lussier (PROPHECY 3) usually works as an editor. Two sequels were filmed in Romania.



GHOSTS OF MARS (Col, 01) D/S/score John Carpenter, S Larry Sulkis, P Sandy King

Some reviewers noticed the similarities to Carpenter's ASSAULT ON PRECINCT 13 (76) but this is also a good modern near remake of Mario Bava's PLANET OF THE VAMPIRES (65) with a train instead of a spaceship. It has a record number of flashbacks and even a flashback inside of a flashback inside of a flashback. A small group of soldiers (all in black leather), led by Lt. Ballard (Natasha Henstridge) are on Mars to transport prisoner "Desolation" Williams (Ice Cube) from a mining town. They encounter attacking hordes of self mutilating possessed humans who decapitate victims with sharp discs and sometimes wear human skin masks. Several major ass kicking battles occur to heavy metal music and Ballard's life is saved by illegal drugs (a trend in recent movies). Pam Grier is soon decapitated and her head is displayed (another

trend in recent movies) and Robert Carradine has a nothing role. With Jason Statham as a horny Brit Sgt., Joanna Cassidy, Clea DuVall, and Liam Waite. The top notch FX are by KNB and it was filmed in White Mesa, New Mexico.

THE BROTHERHOOD (Rapid Heart, 00) P/D David DeCoteau, S Louis Levy, Mathew Jason Walsh

New Drake University student Chris (Nathan Watkins) is a handsome jock who is tricked by the devious dyed blonde Devon (Bradley Stryker also in the director's FINAL STAB) into joining his exclusive fraternity - which turns out to be a coven of ageless bloodsuckers. Chris is seen working out, exchanging blood with Devon, sucking the blood from a girl's arms along with Devon in bed and as the center of a bare chested all male occult ceremony. Meanwhile Chris' jealous new roommate Dan (Josh Hammond) goes on about what a nerd loser he is and tries to convince psych major Meghan (Elizabeth Bruderman) that the frat boys are killers. The acting is pretty good, but the only FX are the slowly tilting camera and lots of fake lightning. The tape is letterboxed. J.R. Bookwalter was the editor. This was made back to back with a sequel starring Forest Cochran who has a small role here.

ROBERT DOWNEY

CHAFED ELBOWS (66) P/D/S Robert Downey

This rare 63 minute b/w Manhattan underground film is made up of stills, filmed sequences and best of all, still sequences edited to create a stop motion effect. Walter (George Morgan) narrates flashbacks of his "annual nervous breakdown." He visits his bald shrink (Downey regular Lawrence Wolf, who provides many of the voices), plays a cop in a movie then wanders around Times Sq. in the uniform, records a rock song ("Black Leather Lingerie") in a studio then is mobbed by fans, meets God (he's Chinese), caters a bar mitzvah on Long Island, and has sex on a rooftop. Meanwhile he and his overbearing mother (Elsie Downey) take turns killing each other. A man paints a big AW (for Andy Warhol) on Walter's jacket and calls him art and several lines make fun of Warhol's movies. With pictures or words referring to Amos N Andy, the KKK, JFK, LBJ, Mao, famous circus freaks and nude models. Mrs. Downey plays all the female roles. The music is by Tom O'Horgan who directed FUTZ (69). This was the 5th film for Downey (Robert John Elias Jr.) who at the time was surely ahead of his time. The print is very worn and flawed.

POUND (Shocking, 70) P/D/S Robert Downey

Each time a black lady guard (Carolyn Cardwell, who sings) brings a new stray dog into the Manhattan pound, it becomes a person. The dog/people argue,

fight, sniff each other, try to hump each other, talk about racism, speculate about life after vivisection, plan how to escape and have flashbacks and fantasies. Cute little five year old Robert Downey Jr. looks at the hyper "Mexican Hairless" (Lawrence Wolf) and asks "Do you have any hair on your balls?" then is sold for \$5. The "Mutt Bitch" (his mom Elsie Downey) sings "That Old Black Magic" to a black dog/man and sister Allison Downey is an angel. Stan Gottlieb (who I remember from the HOT L BALTIMORE TV show) plays a skinny old "Boxer" who smokes pot and snorts coke. Meanwhile in the free world, a busy (white) Son Of Sam type sniper kills people, calls the cops and convinces them that he's black. In the end all the dogs are gassed. The multi-racial cast includes the familiar faces of Antonio Fargas (racing greyhound), big Marshall Efron (German Shepherd with a Hitler mustache), Charles Dierkop, and Don Calfa, plus George Morgan, Carolyn Groves, and Ching Yeh. One comic rock song with a swearing female singer sounds a lot like late 70s punk. United Artists released it with an X rating. Downey's next was GREASER'S PALACE (72). While his contemporaries are retired or dead, Downey still makes features when he can. HUGO POOL (97) also featured his son.

PUT ON MAKEUP AND KILL THEM ALL!

THE CROW: SALVATION (Dimension, 00) D Bharat Nalluri, S Chip Johannessen, P Edward R. Pressman, Jeff Most

Alex Corvis (Eric Mabius), convicted of killing his girlfriend Lauren (Jodi Lyn O'Keefe, seen in flashbacks) is executed in the electric chair (on his birthday). The self healing avenger comes back to life, returns to his big loft in a 30s retro industrial look city and starts killing off witnesses who condemned him. I distrust cops as much as the next guy, but this is, above all, an anti-cop movie. Every cop here is either a corrupt murderer or an idiot. They run a strip club (complete with silicone strippers) and seem to be providing internet porn. Alex shoots one cop in the mouth, blows one up and mows down a whole line of them with guns. The police Capt. (Fred Ward) is the worst of them all and even Lauren's rich father (William Atherton) is part of the conspiracy. Her sister (co-star Kirsten Dunst) is tied up with her lips stitched together, arms are cut off and characters are hung and skewered on antlers. Tom Rainone was the FX supervisor. This was filmed in Salt Lake City and the local police (!) are thanked for helping. With Debbie Fan as the captain's sadistic assistant and Dale Midkiff. The soundtrack includes tracks by Rob Zombie, Hole, Kid Rock, The Flys, Monster Magnet and the singing voice of Juliette Lewis. Johannessen was the main writer for the MILLENNIUM series (figures) and the Indian born Nalluri also made KILLING TIME (98). Mabius made his film debut in WELCOME TO THE DOLL HOUSE (96). The sometimes part Asian Alex has also been played by Brandon Lee, Vincent Perez, and Mark Dacascos (on TV).

FAUST - LOVE OF THE DAMNED (Trimark, 00) P/D Brian Yuzna, S David Quinn

Artist John Jaspas (Brit Mark Frost) is in a mental hospital after his girlfriend has been tortured and killed by Russian gangsters. He declares that "God is a joke inside of a nightmare" and signs a pact with M (Andrew Divoff from the WISHMASTER movies), a white haired devil. He becomes Faust, an awkward costumed anti-hero killer with detachable knife fingers. A pretty young shrink (Isabel Brook from RAZOR BLADE SMILE) with her own hellish memories uses music therapy to try and reach him. Claire (the Spanish Monica Van Campen) is M's "Arab" seductress and he also controls the wills of short police Lt. Margolies (Jeffrey Combs), Dr. Yamoto (Junix Nocian), and the police commissioner (Fermin Reixach). The back and forth in time flashback structure comes complete with nightmare sequences. It's based on a graphic novel (comic book) by Quinn and Tim Vigil, copies THE CROW and SPAWN, and has a heavy metal soundtrack. Some old style (early 80s) FX are by Screaming Mad George.

The scene when Clair becomes nothing but tits and ass is simply dumb. Torture chambers, being buried alive, decapitation, nudity, shower sex, S+M, rape, incest, suicide, Nazis and black mass orgies all have their place in movies (and in history), but I have a problem with all these elements mixed in with a silly looking kid appeal cartoon hero. Characters have many different accents (it was filmed in Barcelona, Spain). Beef is played by The Swedish TV host Ronny Svensson.

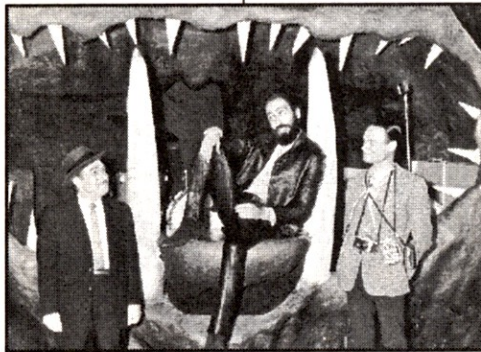
BRUISER (Lions Gate, 00) D/S George Romero, P Peter Grunwald, Ben Bareholtz

Henry (Brit Jason Fletmyng), who lives in a big suburban house and commutes to his job at a major men's magazine, imagines killing people and himself. His hyper asshole (former Communist) Euro boss Milo (Peter Stormare) humiliates him at work and is having an affair with his wife Janine (Nina Garbira). His best friend Jim (Andrew Tarbet) is conning him out of money. A white life mask made for him for a costume party by understanding co-worker Rosemary (Leslie Hope) somehow gets stuck on his face and alters his loser personality. The poetry reciting Henry quietly kills people while looking like Cesare in CABINET OF DR. CALIGARI (or a mime). Romero's only comparable movie is the equally low key but better MARTIN (77). LIVING DEAD trilogy fans will not be impressed. Garbira and a Korean cover girl have topless scenes. Tom Atkins from CREEPSHOW and TWO EVIL EYES plays a cop and The Misfits appear at a disco (Romero also did a video for them). BRUISER was filmed in Toronto (which explains the accents), with French money.

RARE TEEN MUSICALS

IT'S A BIKINI WORLD (Video Beat, 66) D/S Stephanie Rothman, P/S Charles S. Swartz

Several classic hits are in the only 60s teen musical directed by a woman but by the time AIP/Trans American released it in '67, they seemed like oldies. The Animals do "We Gotta Get Out Of This Place," The Castaways (from Minneapolis) do their wonderful "Liar Liar," The Toys (from Jamaica, NY) do "Attack," and The Gentrys (from Memphis) do "Spread It On Thick." Native Americans Pat And Lolly Vegas didn't have hits until Redbone, but they do "Walk On (Right out of my Life)." Most acts play at the actual Haunted



IT'S A BIKINI WORLD with Sig Haig

House club (also seen in Ted Mikel's GIRL IN GOLD BOOTS) with a stage inside a big demon face with steaming nostrils. Daddy (Sid Haig - PV #3) says "it's a gas" and "groovy," introduces the acts and plans a long distance race (boat, car, motorcycle, skateboard, camels) with publisher Mr. Pulp (Jack Bernardi). Delilah (Deborah Walley) can beat any guy in the race but she wants a sensitive intelligent boyfriend so Mike (Tommy Kirk) pretends to be his own bowtie wearing brother (Kirk again). The results are not hilarious. With William O'Connell as Pulp's comic assistant McNigg, Suzie Kaye as Pebbles, Bobby ("Boris") Picket (PV # 32) as Woody, and Lori Williams (from FASTER PUSSYCAT!). Cartoon credits and a pop art house show a BATMAN influence and a marquee announces ATTACK OF THE CRAB MONSTERS.

OUT OF SIGHT (Video Beat, 66) D Lennie Weinrib, S Larry Hovis, P Bart Patton

This Universal spy/beach comedy is wackier than the AIP beach movies and was an influence on ROCK N ROLL HIGH SCHOOL. The best song ("She'll Come Back"), is folk rock by The Turtles, seen on TV. Other acts are The Astronauts ("Baby Please Don't Go"), The Knickerbockers ("It's Not Unusual"), Gary Lewis And The Playboys ("Malibu Run"), and Dobie Gray who is interrupted while doing "Out On The Floor." Jonathan Daly (later a regular on PETTICOAT JUNCTION) stars as Homer, an inept butler with a lisp and an overbite who pretends to be a secret agent, working for Sandra (blonde Karen Jensen). Three

sexy agents (Deanna Lund, Wende Wagner and Maggie Thrett) and comic assistants (Jimmy Murphy and Norman Grabowski as an idiot mute) work for Big D (John Lawrence) and the Girl from THRUSH (Rena Horten) rides a motorcycle with a sidecar for her little assistant (Billy Curtis). A "perpetual tape deck" in a torture chamber plays 40's music - which is better than the two non hits by the top billed Freddie And The Dreamers. It all ends with a show in a large theater hosted by Bob Eubanks (offscreen). With Carole Shelyne (the blonde SHINDIG dancer with glasses), Robert Pine, Forrest Lewis, Richard Dawson, Jamie Farr, a slo/mo volleyball dream, karate, a Bond type gimmick car, and a Beatles reference. George Barris created the custom vehicles and Nick Venet was the music supervisor.

CATALINA CAPER (Video Beat, 67) D Lee Sholem, S Clyde Ware, P Bono Blackman, Jack Bartlett

This senseless comedy about art thieves on Catalina Island looks more like it was made in 1963 and could have used more music and less characters. The high point is Little Richard wearing a gold lame suit descending from a stairway while singing "Scuba Party" (it's like "Boney Maronie"). The Cascades do "There's A New World Opening For Me" (a good Ray Davies song) and Carol Connors (from The Teddy Bears) does "Book Of Love" (which she wrote with Roger Christian). The songs are all performed on boats and many girls (Adrian Teen Models) dance in bikinis. Cinematographer Ted V. Mikels (!) adds some good ass close ups. Don (star Tommy Kirk) falls for Tina (Venita Wolf) and he and his blonde stud friend Charlie (Brian Cutler) are hired to recover something that was stolen by a pair of comic crooks (Del Moore and Jim Begg). Michael Blodgett (from BEYOND THE VALLEYS) was the choreographer and plays a ferryboat worker friend. With Robert Donner (Fingers), Lyle Waggoner (scuba diver), Sue Casey (from SWAMP COUNTRY), Peter Duryea, and Ulla Stromstedt. Mary Wells sings the theme song ("Never Steal Anything Wet"), heard during the cartoon mermaid intro. Crown Int. released it but the print says Warner Brothers.

30s

THE BIG BROADCAST (32) D Frank Tuttle, S George Marlon Jr.

I love this musical comedy almost as much as Paramount's INTERNATIONAL HOUSE (33) with some of the same stars. Both have top rate music and comedy plus pre-code Depression era elements and some cartoonish eye popping anarchy. Radio crooner Bing Crosby (as himself) is so popular that women riot when they see him. But after his rich fiancé Mona (Sharon Lynn) "gives him the air," he and a Texas oil man (Stuart Erwin), who also lost his girl, try to end it all with gas fumes. They hallucinate while the song "Here Lies Love" (a #11 hit) is performed by Arthur Tracy (seen as an accordion playing ghost), Vincent Lopez And His Orch., then Bing himself. The (uncredited) Fleischer Brothers worked on this amazing sequence. Eventually a comic love triangle centers on blonde secretary Anita (Leila Hyams from ISLAND OF LOST SOULS). Cab Calloway does the unbelievable #4 hit drug song "Kickin' The Gong Around," and during a hot instrumental, a clarinet bends, the microphone jumps and the camera tilts. The Mills Brothers do "Tiger Rag," a #1 hit I grew up loving on Cleveland TV commercials for Giant Tiger stores. The Boswell Sisters from New Orleans play telephone operators who sing about the plot and do "Crazy People" which should have been a hit. Crosby does some impressive scat singing and other songs are by Kate Smith, high tenor Donald Novic and Lopez's comic drummer. Burns And Allen (in their first feature) are also in top form. George plays the manager of NYC station WADX and Gracie is the receptionist who goes on about reincarnation, baseball at Sing Sing and various relatives. Irwin breaks and warps countless 78s from a record shop and Hyams is discretely naked in a shower. It's been on AMC.



Iggy Pop

SKY RACKET (Sinister, 37) D Sam Katzman, S Basil Dickey

Wealthy Marion (Joan Barclay) wants to back out of her marriage to a Count (Duncan Renaldo), so she and her maid (Hattie McDaniel) escape out of a window and steal a car. Marion then hides in small plane being used by undercover agent #17 Eric Lane (Herman Brix aka Bruce Bennett). They both become captives of villain Ben Arnold (Monte Blue) who has been knocking mail planes out of the sky to rob with a ray machine. Marion jokes and smiles through it all and Eric dukes it out with bad guys. During one fight, fists are thrown right at the camera. Nightclub scenes include a singing dancing comic who does a funny song called "That's News" and a medicine show spiel. Also with Henry Roquemore and Jack Mulhall. Katzman, famous as a producer, is credited with directing only five movies, all in '37 for Victory. The same top stars were also in his AMATEUR CROOK.

THE UTAH KID (30) D Richard Thorpe, S Frank Howard Clark

Nice guy outlaw Cal (Rex Lease) rescues Jennie (Dorothy Sebastian) when Baxter (Boris Karloff) drags her to the saloon hangout of his big boss Butch (Tom Santschi). Her sheriff fiancé Jim (Walter Miller) uses the horse Cal had given her to lead his men to the secret Robber's Roost. Hideout. Shootouts and chases occur, Cal also saves Jim's life and gets the girl in the end. Karloff's Mexican bad guy character is KO'd twice by Butch, who wears all black. Santschi, in films since 1907, died a year after this 57 min. Tiffany "poverty row" feature was released. Lafe McKee is the preacher and Bud Osborne (later in NIGHT OF THE GHOULS) plays the deputy. Thorpe also directed Karloff in the Mascot serial KING OF THE WILD (31), also with Santschi and Miller. The tape of a (8mm sound) British copy I saw gives Karloff second billing.

RARE ROCK FESTIVAL FOOTAGE

GOOSE LAKE

This was a large Jackson, Michigan festival from Aug 7-9, 1970. 100,000 people saw The Faces and other name acts. Only six complete songs are performed in this unfinished documentary which has a "Preview Only" scrawl at the bottom of the screen. Savage Grace, with a pretty horrible "power" voice bass player ruin "All Along The Watchtower" and Teegarden And Van Winkle And Friends jam. The Stooges do "1970" (at night) and Iggy walks out into the crowd (like in the MIDSUMMER ROCK TV special from June) but the song abruptly ends as a voice yells "We lost the power on the amp!" John Sebastian does "Darling Be Home Soon" with a harmonica solo and Ten Years After do "Sweet Little 16." Mountain does "Mississippi Queen" and "Ain't Got A Home." The MC

passes a giant joint to the audience and claims that "12 thousand kilos have been consumed." The many interview segments are actually pretty fascinating and include concerned local adults, kids, "freaks," writers, stage hands, the cameraman, and the mayor of Dearborn. One old lady complains of seeing "naked coloreds." Promoter Russ Gibb talks about border problems during the John Lennon Rock And Roll Revival show in Toronto and others mention Woodstock and Altamont. Other footage features Black Panthers, chanting Hari Krishnas, singing Yippies, bikers, a Free John Sinclair funds collection, nude bathers, garbage, and toilets.

NEWPORT 69 (Cinefear)

150,000 attended and 33 acts played at the 2nd annual Newport California festival held at Devonshire Downs (June 20 to 22). It was the first large festival of 1969 and the first one marred by major violence. This badly filmed unfinished footage has no credits and serious technical glitches of very type. Songs are cut off midway, whole portions have no sound and there's a time counter at the bottom. Hendrix plays solos and jams, then does part of "Machine Gun." Drummer Buddy Miles does "We Got To Live Together" and screams a lot but

the cameras concentrate on the audience and a puppy. Johnny Winter playing slide during (part of) "Black Cat Bone" from his Progressive Blues Experiment LP is my favorite sequence. Country rock is represented by The Byrds ("You Ain't Goin Nowhere," "Old Blue" and "Sing Me Back Home") and Poco ("Pickin' Up The Pieces" and "What A Day"). Tracy Nelson (with black backup singers) does "So Fine" and a Jesus song and Cold Blood does parts of two songs. The Grass Roots do their current hits "The River is Wide" and part of "I'd Wait A Million Years." Booker T And The MGs are impossible to see while doing parts of two current hits and The Rascals and War are seen for a few seconds. Other footage shows dancing, crowds breaking through the fence, L.A. cops busting people, bikers, hired as security, and violence.

GOT NO SHOES, GOT NO BLUES

The Texas International Pop Festival was held Labor Day Weekend (Aug. 30 - Sept 1) at The Dallas International Speedway in '69. 120,000 attended. Some misguided person tried to edit existing footage into a feature documentary (there's a timer at the bottom). Tony Joe White doing "Polk Salad Annie" is my favorite part. Grand Funk Railroad does "Are You Ready" while manager Terry Knight stands by. The James Cotton Blues band does an instrumental. The rest is night footage. Sweetwater, a band VHI actually made a movie about, plays something and Chicago Transit Authority does "Does Anybody Really Know" and "I'm A Man" with split screen FX. You can almost see Led Zeppelin doing "Dazed And Confused" which is cut with irritating added in footage. Ten Years After does "Spoonful" with their bass player bouncing around like an idiot. It ends with Janis Joplin doing "Summertime" - while we see swamps and flowers. Santana is only heard playing. Audience members are interviewed, and local police, naked bathers, Delaney And Bonnie, Canned Heat and Wavy Gravy are seen. A dumb (faked) redneck voice talking about festivals and hippies is dubbed in during parts.

50S

CASANOVA'S BIG NIGHT (Par., 54) D Norman Z. McLeod, S Hal Kantor, Edmund Hartmann, P Paul Jones

In 18th Century Italy tailor's assistant Pippo (Bob Hope) tries to impersonate Casanova so he can score with the grocer Francesca (red haired Joan Fontaine). The actual famous lover (Vincent Price) has a swordfight (with John Hoyt), then flees his creditors. His valet Lucio (Basil Rathbone, who narrates) and Francesca force Pippo to continue his impersonation in Venice and romance Princess Elena (Audrey Dalton) so they can collect their money. The main bad guys are The Doge (Arnold Moss, familiar from many TV shows) and his assistants (John Carradine and Raymond Burr). Everybody wears wigs and Hope and Fontaine appear in drag. The funniest scene has a bearded prisoner in a dungeon named Emo (Lon Chaney Jr.) with an escape tunnel scam. At the end when Pippo is about to be decapitated, he offers an alternative ending by Bob "Orson Welles" Hope. If only the rest of the movie had the same wild spirit. The character actor cast is amazing though. Besides the four famous horror stars you can have fun seeing if you can spot Hugh Marlowe (Elena's brother), Natalie Schafer (her mother), Primo Carnera (her big guard), and Hope Emerson, Robert Hutton, Frieda Inescort, Frank Puglia, Paul Cavanagh, Henry Brandon, Douglas Fowley, Nestor Paiva, Lucien Littlefield, Fritz Feld, Skelton Knaggs, and glamour girls Joan Shawlee, Marla English, Kathryn Grant, and Arline Hunter. There's also an unidentified black servant boy. Famous top notch behind the scenes people include Edith Head, Wally Westmore and John Fulton. Hope, who may live to be 100, continued to star in movies for nearly 20 more years.

BEAT GENERATION (VSOM, 59) D Charles Haas, S Richard Matheson, Lewis Meltzer, P Albert Zugsmith

(THIS REBEL AGE) Angry sexist L. A. police detective Dave (Steve Cochran) and his partner Jake (Jackie Coogan) are after the "Aspirin Kid" rapist. They don't realize that the perp is arrogant rich Nietzsche quoting Stan (Ray Danton) who uses jive talk and poetry to fit in at a beatnik club and is busy training an eager young partner in crime (Jim Mitchum). When Dave's new wife (Fay Spain) becomes a victim and discovers she's pregnant, she consults a pro life doctor (William Schallert). Jake (who appears in drag) is married to Mary (Irish McCalla) - imagine Uncle Fester with Sheena, Queen Of The Jungle (!). 2nd billed Mamie Van Doren is Georgia, a near victim. Fragments of singing from Louis Armstrong (he also does the very good theme song), Cathy Crosby, and Dick Contino, and some beat poetry from Maila (Vampira!) Nurmi break up the shocking (for the time) drama. Also with Ray Anthony (Mamie's husband), Maxie Rosenbloom, Norman Grabowski, Guy Stockwell, Charles Chaplin Jr., and a young blonde Regina Carroll who dances. Zugsmith and Haas made *GIRLS TOWN* and *THE BIG OPERATOR*, both with many of the same actors, the same year.

BOND CASTS

SECRET AGENT OO (Abacus, 67) D Alberto De Martino, S Polo Levi, Frank Walker, Stanley Wright, Stefano Canzio, P Mario Sabatello

(O.K. CONNERY) This has been mocked on MST3K and dismissed in books, but is a more fun and less silly (!) spy movie than many of the Roger Moore Bonds.



BEAT GENERATION

Series regulars Bernard Lee and Lois Maxwell have more to do than usual as they convince 007's reluctant bearded hypnotist plastic surgeon archer brother Neil Connery (as Neil Connery) to act as a spy and help save the world from "the world's largest criminal organization." Beta (Adolfo Celi from *THUNDERBALL*) who has a yacht with an all female crew and Alpha (the scary looking Anthony Dawson from *DR. NO*) plan to stop all the machines in the world with a secret device in a cave in Munich. Alpha's top agent Maya (blonde Daniela Bianchi from *FROM RUSSIA WITH LOVE*) eventually changes sides. A Japanese woman is kidnapped and tortured. The fights scenes are all out brawls and Scottish

archers help save the day. The score (featuring some great Shadows style guitar leads) was co-written by Ennio Morricone. The Techniscope feature was filmed in Monaco, Morocco and Spain. It's no wonder that Sean Connery quit the series in the spy overkill year of '67. There was *YOU ONLY LIVE TWICE* then this (from U.A.), *CASINO ROYALE* and *MURDERER'S ROW* (Columbia), *IN LIKE FLINT* (20th) and many other copies and spoofs in theaters and on TV. This is also available (as *OPERATION KID BROTHER*) from Sinister Cinema.

JAGUAR LIVES! (TWE, 79) D Ernest Pintoff, S Yabo Yablonsky, P Derek Gibson

Jonathan Cross (blonde Joe Lewis) aka famous martial arts fighting agent Jaguar is ordered to stop a worldwide heroin cartel. This is a rambling and pretty senseless 70s adventure with bell bottoms and bad haircuts. Jaguar never stays in one country very long and each location has another guest star (most from Bond films). Donald Pleasence is funny as a bearded Central American dictator and John Huston is serious as a wheelchair bound shipping magnate. Christopher Lee is the main villain in Japan where Jaguar battles wrestlers, swordsmen and knife fighters in a graveyard. It opens with a giant religious cross exploding and includes sex with a nun (Sally Faulkner). Jaguar is unintentionally funny when he hangs onto a speeding car in Madrid and does a nunchuck demonstration for orphans in Macao. With Capucine, Barbara Bach, Woody Strode as his half breed trainer, Joseph Wiseman as a blind Arab, and Gabriel Melgar (a kid from *CHICO AND THE MAN*). Parts also take place in NYC (where the WTC is featured) and Hong Kong (where people stare at the cam-

era), but most of this AIP release was shot in Spain. It's interesting to hear topical references to the Khmer Rouge and U.S. aid going to Afghanistan - where the poppy fields are. Karate school owner Lewis returned in *FORCE FIVE* (81). The director's next was *LUNCH WAGON* (PV # 28).

80s

MONGREL (Paragon, 82) D/S Robert A. Burns, P John H. Jenkins, Lin Sutherland

Various characters, some college students, rent rooms in a big old stone building in Austin, Texas. The plot rambles and there are cliché false scares, nightmares, and POV stalking shots, but the synth music is intense and there are a few great looking scary moments. The main character is the poor, hyper nervous loner Jerry (Terry Evans). Sharon (Catherine Molloy) befriends him. Slob Woody (Mitch Pileggi) collects the rent for Bouchard the landlord (name star Aldo Ray, who has three brief scenes) and one guy owns a loud barking dog. With a *DEEP THROAT* pinball game and a JFK reference. Burns is best known as the art director for the original *TEXAS CHAINSAW MASSACRE*. Pileggi later starred in *SHOCKER* (89) and was an *X-FILES* regular.

JOEY (VidAmerica, 83) P/D/S Joseph Ellison

Joey King (Neill Barry), the singer and hot lead guitarist for a working suburban Long Island teen band has his guitar broken by his alcoholic former doo wop singer father Joey Sr. (James Quinn). His girlfriend Janie (Elisa Heinsohn) leaves him then he's arrested. Joey is eventually bailed out just in time for his band to back singers at a big oldies show (supposedly at Radio City Music Hall), and make up with his girl and father. This fun light musical comedy has very good acting and the best footage I've seen of Screamin' Jay Hawkins who emerges from his coffin in his full skull and bones get up to sing "You Put A Spell On Me." The Silhouettes ("Get A Job"), The Ad Libs ("Boy From New York City"), The Elegants ("Little Star"), The Limelights ("Daddy's Home"), The Teenagers, and others are seen either at auditions or at the big show put on by Frankie Lanziano (as himself). "Surfin' Bird" by The Ramones is heard while cops chase Joey around the school and "Goodbye To You" by Scandal is on the soundtrack. Also with the huge Captain Haggerty as Big Baldy and DJ Norm N. Nite as Janie's dad. Barry also starred in Altman's *O.C. AND STIGGS* the same year. Ellison (whose wife Ellen Hammill plays Joey Sr.'s mechanic girlfriend) also directed *DON'T GO IN THE HOUSE* (80). Cinematographer Oliver Wood went on to movies like *DIE HARD 2* and *FACE/OFF* and many *JOEY* cast members found steady work on TV.

THE RIPPER (United, 85) D Christopher Lewis, S Bill Groves, P Linda Lewis

Professor Harwell (Tom Schreier) teaches a college course on famous crimes on film. He talks about Jack The Ripper movies at the same time that a series of local ripper like murders occur. Movie fanatic student Steve (Wade Tower) becomes convinced that Harwell is the killer. Because of a big old ring, he does eventually turn into the ripper (guest star Tom Savini with contact lenses). Guts are pulled out of several female victims and the ripper spurts blood when his fingers are cut off. With many flashbacks, several nightmares, and a very mid 80s aerobics dance sequence. Mona Van Pernis co-stars as Harwell's dance teacher girlfriend. *BLOOD CULT*, also by Lewis, a son of the late Hollywood star Loretta Young, is shown on TV. Producer sister Linda Lewis was a *SECRET STORM* soap opera regular. This was shot around Tulsa and Norman, Oklahoma.

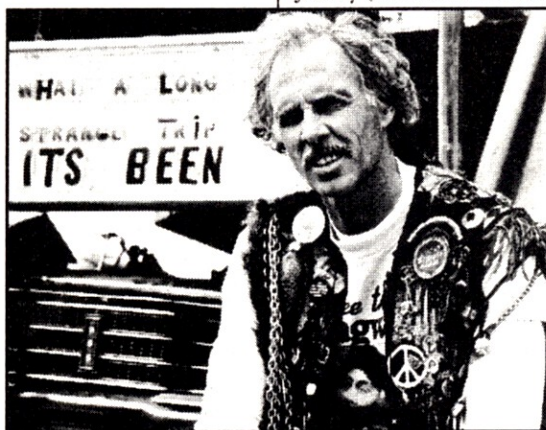
NIGHTFORCE (Lightning, 87) P/D/S Lawrence Foldes,

P Victoria Paige Meyerink

On the day of her wedding Christy (Claudia Udy) is naked in a stable with Steve (James Van Patten from the director's *YOUNG WARRIORS*), her lawyer fiance's brother. Soon Christy is kidnapped by an "anarchist army." Her Senator father (name value Cameron Mitchell) says "We don't negotiate with terrorists!" Her tough best friend Carla (Linda Blair with red hair) and Steve plus Henry (Chad McQueen) and two other teens drag a small U-Haul trailer full of weapons (including a bazooka) and effortlessly drive all the way to Central America to try to rescue Christy (kept naked in a cage). Bishop (Richard Lynch), a quiet Nam vet soldier of fortune who plays a flute and has a pet monkey, helps them through gun battles as things blow up. Christy is raped twice. With Dean R. Miller, James Marcel, Casey King, and Bruce Fisher as the Castro look terrorist. Blair also sings the power ballad end theme.

WORLD GONE WILD (Media, 88) D Lee H. Katzin, S Jorge Zamacona, P Robert L. Rosen

In 2087, a peaceful post nuke community is attacked by the white robed followers of Derek (Stuart Goddard aka Adam Ant), who preaches from a book about Charles Manson. Community elder Ethan (Bruce Dern) and Angie (Catherine Michael Stuart), a teacher, go to the ruins of the big city to enlist the help of George (a pumped up Michael Pare) who assembles a team of helpful misfits. Burning men fight each other, others attack on motorcycles, there's a nightmare, and a Hendrix style version of "The Star Spangled Banner" is heard. Anthony James is a cannibal who collects snakes and scorpions. Also with Julius J. Carry (Sho Nuff in *THE LAST DRAGON*), Alan Autry (Bubba from the *IN THE HEAT OF THE NIGHT* series), and Rick Podell. Dern, as a calm older hipster type, is the main reason to watch this *MAD MAX* copy (it even has a Feral Kid type character) which was filmed near Tucson, Arizona. The end theme is by the short lived Chequered Past (Steve Jones, Michael Des Barres, Tony Sales and two Blondie members).



WORLD GONE WILD

RECENT

SERIES 7 (USA, 00) D/S Danial Minahan, P Jason Kliot, Joanne Vincente

This is a very clever update of *THE 10th VICTIM* (PV #34) as if it were a present day "reality" TV "game" series. Five new contestants are

chosen in a lottery to compete against the now very pregnant champ Donna (Brooke Smith). Anything goes as they kill each other off. Jeff (Glenn Fitzgerald), who is dying of cancer is Donna's former punk lover. An amateur video they made illustrates Joy Division's "Love Will Tear Us Apart." Connie (Mary Louise Burke) is an older nurse who believes in mercy killings, Lindsay (Merritt Weaver) is a teenager being trained by her parents, Anthony (Michael Kaycheck, a real life NYC cop) is a dad, and Franklin (Richard Venture) is a nut living in a trailer. Killings occur in a shopping mall, a sports arena and a movie theater. At one point, due to a "technical error," the smooth announcer says "Our producers have spared no expense in recreating the scene as it really happened" and we see other actors playing the main roles. It was made in Danbury, CT. Girls Against Boys provide much of the music. Many of the non famous but pro actors have been on *LAW AND ORDER*. Minahan also wrote *I SHOT ANDY WARHOL* (96).

OSMOSIS JONES (WB, 01) P/D Bobby + Peter Farrelly, S Marc Hyman

In this fun part animation feature the entire body of Frank (Bill Murray), an unhealthy slob zoo keeper, is a modern city with a population of germs and antibodies. Osmosis (the voice of Chris Rock) is a cop teamed with Drix (David Hyde Pierce), a large super hero style cold pill to battle the demonic "red death"

Thrax (Laurence Fishburne). The climax is like a disaster movie. Locations include Frank's stomach, brain, ingrown toenail and a big zit with a nightclub featuring Kid Rock and the late Joe C. William Shatner is especially funny as the corrupt mayor, Brandy Norwood is his secretary and Ron Howard is an opposition candidate. Other live action actors are Elena Franklin (daughter), Molly Shannon, Chris Elliott, and Ben Stein. NNN (Nerve Network News) reports provide fun plugs for AOL Time Warner's CNN. I hated the Farrelly Brothers' ME, MYSELF AND IRENE (00) and their SHALLOW HAL (01) was an awkward attempt at a positive message movie. The PG rated OSMOSIS has a "care for your body" message along with some mild fart, puke and butt gags. It made me have a dream about an out of control facial hair.

THE BLACKOUT (Col., 97) D/S Abel Ferrara, S Marla Hanson, Chris Zois, P Edward Pressman, Clayton Townsend.

In Miami Beach, unshaven alcoholic drug snorting movie star Matty (Matthew Modine), thinks he might have killed Annie (Beatrice Dalle) after she blamed him for her decision to have an abortion. Meanwhile local club owner Mickey (Dennis Hopper) tapes everything and everybody, including he and Matty partying with a pair of coke snorting lesbians (one has silicone breasts). Mickey laughs a lot and says "Video is the future!" Matty has reality breakdowns and nightmares, finds a new Annie (Sarah Lassez), a naïve young waitress, then returns to Susan (Claudia Schiffer), his beautiful Manhattan girlfriend. Scenes of him talking directly to a (shrink POV) camera take up a lot of time. Also with Charles Boyer in scenes from NANA (55), Steven Bauer, Nancy Ferrara and Lori Eastside. Mark Damon was executive producer. Writer Hanson is the former NYC model whose face was slashed in '86. Ferrara (who reportedly knows about addictions first hand) followed this with the somewhat similar but even more disjointed and confusing NEW ROSE HOTEL (PV #32), which despite what I wrote was not filmed in Miami.

JAY AND SILENT BOB STRIKE BACK (Dimension, 01) D/S/edit/star Kevin Smith, P Scott Moser, Laura Greenlee

Smith got \$22 million to do whatever he wanted for his fifth feature so he made this plotless comedy filled with references to his own movies and a record number of gay blow job jokes. Idiot New Jersey drug dealers Jay (Jason Mewes) and Silent Bob (Smith) go to Hollywood to stop production of a movie based on a cartoon that was based on them. The main other characters are a beautiful good natured member of a female gang (Shannon Elizabeth), an idiot game warden (Will Ferrell) and an orangutan, Jennifer Schwalbach Smith (the director's wife), Eliza Dushku and Ali Larter are the other gang members. Gags are based on GOOD WILL HUNTING (with Matt Damon, Ben Affleck and even Gus Van Sant), SCREAM (Wes Craven and Jamie Kennedy), AMERICAN PIE (Elizabeth and Jason Biggs), MISSION: IMPOSSIBLE, THE FUGITIVE, PLANET OF THE APES, and SCOOBY DOO, and you get two STAR WARS actors (Mark Hamill and Carrie Fisher). Also with Chris Rock and George Carlin, both also in DOGMA (PV # 34), Shannon Doherty (MALL RATS), James Van Der Beek, Jon Stewart, Diedrich Bader, Judd Nelson, Morris Day And The Time, other Smith regulars (Jason Lee and Joey Lauren Adams), and the stars of CLERKS (94) where all this nonsense started - and in a sane world - would have stopped. Not long after JAY opened in 2765 (!) theaters in America, a warrant was issued for Mewes because he skipped his probation hearing stemming from a guilty plea for heroin possession.

BEYOND SUSPICION (20th, 2000) D/S Matt Tabak, P Daniel Stone, Matthew Rhodes, Andrew Stevens
(AUGGIE ROSE) Insurance salesman John Nolan (a quiet Jeff Goldblum)

becomes obsessed with Auggie (Kim Coates), an ex con who was shot and killed in front of him. Nolan visits the hospital, the scene of the crime and a prison and imagines different versions of the shooting. He "becomes" the dead man, leaving his lucrative job, home and girlfriend (Nancy Travis) behind. He trades his Volvo for a motorcycle, takes a minimum wage job and lives in a dive apartment with Lucy (Anne Heche), who had written to Auggie in prison. An ex con (Timothy Olyphant) on parole shows up to exploit the situation. When others just assume that John is another person it's almost like in THE TENANT, but this non exploitive movie is more like a good 50s TV drama. An obvious double for Heche was used for flashbacks. Also with Richard T. Jones (helpful black cop) and Joe Santos (former boxer neighbor).

DEEP CORE (Par, 00) D Rodney McDonald, S Martin Lazarus, P Ken Olandt, Jeff Beach, Phillip Roth

A laser drill tank (nicely copied from THE UNKNOWN WORLD - 50) under the ocean near China threatens the balance of the Earth (like in CRACK IN THE WORLD - 65). Earthquakes (represented by shaking the camera) and lava flows result. The solution is for five pretty ordinary seeming people to drill to the scene of the problem and set off a chain of nukes (!) obtained from the Chinese. Lots of explosions and fireballs are seen in this PG-13 sci fi adventure which includes comedy, romance and soap opera situations. Brian (Craig Sheffer) leads the planet saving team which includes Allison (Terry Farrell) who invented the drill, his Brit former boss (Harry Van Gorkum) and two disposable hard drinking guys (Bruce McGill and Wil Wheaton) he had worked with as "wildcat" oil drillers. James Russo and Ron Yuan stay in the command center.



HAUNTED (Cinematrix, 98) D/edit Dennis Devine, S Steve Jarvis, P Ray Sorti, Mike Bowler, Eugene James

A professor (Carl Miller) who exposes fake spiritualists has ghost detectors set up in a recently reopened theater where a reporter (Joan Duffy) has seen the ghost of a blonde actress (Suzan Spann). While a play is being rehearsed, various characters experience b/w flashbacks and nightmares and are killed. This movie is too dark in parts and concentrates on acting (some good, some not) instead of horror. A sex scene featuring blonde Yvette McClelland (who is pretty awesome naked) as the understudy character pretty much makes you forget the plot. With Peter Tomarken (producer), and Mary Williamson (lead actress). Devine has directed a total of ten films starting with FATAL IMAGES (89) and DEAD GIRLS (90). 22647 Ventura Blvd. #352, Woodland Hills, CA 91364.

KILLER INSTINCT (Trimark, 00) D Ken Barbet, S Christopher Stone, Bruce Cameron, P Tony Didio

This pretends to be something more important but is mostly a rehash of HELL NIGHT as eight teens are locked in a candlelit old house (former asylum) during a thunderstorm while playing games like hide the underwear. They're killed off - 15 years after a mass murderer was lynched and everything is being videotaped by somebody. The many clichés includes false scares, a decapitation, and the lone black guy being the first to go. Continuity problems abound. Top billed Corbin Bernsen runs a local meat packing company resisting a hostile corporate takeover. Sarah (Dee Wallace Stone) is sent to change his mind and becomes an amateur detective. There's a voyeur lesbian character (Jeanine Meyers) and two topless sex scenes. Paige Moss and Bridgette Brooks are other main teens.

KISS TOLEDO GOODBYE (Apix, 99) D Lyndon Chubbuck, S Robert Easter, P Paul Maslak, Neva Freidenn, Gerald I. Wolff
Investigative insurance analyst Kevin (Michael Rapaport) is kidnapped by

RARE STOOGES

START CHEERING (Scorched Earth, 38) D Albert S. Rogell, S Eugene Solow, Richard E. Wormser, P Nat Perrin

Major movie star Ted Crosly (Charles Starrett) quits Hollywood to attend Midland College. His manager (Walter Connolly) and his loud womanizing ex con idiot sidekick (Jimmy Durante, the real star) try to have him kicked out, but the corrupt dean (Raymond Walburn) wants to take advantage of his fame to boost football game attendance. Some schemes involve burlesque girls and booze. Meanwhile Ted falls for and sings with the dean's daughter

(Joan Perry). Gertrude Niesen plays a co-ed who sings several times and Broderick Crawford is a tough football star. The Stooges do their point to the right routine during football practice and show up as firemen in a sorority house (run by Minerva Urecal). Shorty (Chaz Chase) eats cigarettes, lit matches, a cook book and a Cracker Jack box. Durante sings "The Strutaway" (his new dance craze) twice and befuddles radio star Professor Quiz. Also with Louis Prima (he doesn't sing) and Johnny Green and their orchestras and an all female band. The musical comedy is from Columbia. The Stooges had also been in MEET

THE BARON (33) with Durante. Starrett, a former football star and the hero of MASK OF FU MANCHU (32), was usually in westerns. Rogell also directed the Joe E. Brown drama PAINTED FACES (PV #34).

TIME OUT FOR RHYTHM (42) D Sidney Salkow, S Edmund L. Hartmann, Bert Lawrence, P Irving Starr

Danny (Rudy Vallee) and Mike (Richard Lane) open a talent agency. Francis (Rosemary Lane) is the top star but she's unreliable and threatens to break up the partners so her more talented and likable dancing and singing maid Kitty (Ann Miller) ends up replacing her. The Stooges show up a half dozen times in this Columbia musical. They sing, dance, act like gangsters and do their "Maha? Aha!" routine with nearsighted Curly throwing knives at Larry. A production number features Curly in Drag, Brenda And Covina (who play comic secretaries), and The Eddie Durant Rhumba Orch. Miller and The

Stooges basically steal the show. Musical numbers are in nightclubs and radio and TV studios and there's talk about "selling television sets" (a plan that was soon derailed by Pearl Harbor). During parts of the best song ("Boogie Man") only the instruments of Glen Gray And His Casa Loma Orch. are seen. Pee Wee Hunt is the vocalist. Six Hits And A Miss (later in Ron Ormond movies) sing the title song. Allen Jenkins (familiar from many Warner Brothers movies) is fun as Danny's piano playing sidekick and Stooge regular Bud Jamison appears briefly as a cook. Years later Salkow co-directed THE LAST MAN ON EARTH (64).

ROCKIN' IN THE ROCKIES (45) D Vernon Keays, J. Benton Cheney, John Grey, P Colbert Clark

Likable con man Shorty (Moe) runs a modern day ranch for Rusty (Jay Kirby). He meets NY showgirls June (blonde Mary Beth Hughes) and Betty (Gladys Blake) plus Larry and Curly (in a Reno club owned by Vernon Dent) and invites them to stay there. In this 63 min. long Columbia musical Moe more or less takes the role that Ted Healy had in the early days of the Stooges. He has his hair combed back and actually gets a girl (Blake, later in SCARED

TO DEATH). The Stooges sing ("Wahoo"), do a termite inspector routine and Larry and Curly try to mount a horse and briefly appear in drag. The Hoosier Hotshots do several numbers (one sounds like trad jazz) and play cowhands. After many comic misunderstandings, a big audition show is put on. When a visiting producer says "I'm going crazy!" Moe says "Don't brag, we're nuts already!" The musical highpoint is when Spade Cooley and his western swing band (featuring fiddles, an accordion and electric guitar) do "Miss Molly." The Cappy Barra Boys play their harmonicas and a horse and a

stuffed trophy head talk. Keays also directed westerns and the serial THE MYSTERIOUS MR. M (46). This has been on cable TV in recent years.

SWING PARADE OF 1946 (Scorched Earth, 46) D Phil Karlson, S Tim Ryan, P Lindsley Parsons, Harry A. Romm

Carol (Gale Storm) becomes a star at the Embassy Club after being thrown out of her boarding house room. Owner Danny Warren (Phil Regan) falls for her while his rich big business father (Russell Hicks) tries to have his club shut down. The Stooges are live-in dishwashers who are promoted to waiters and do a plumbing

routine. Comic bouncer Moose (Ed Brophy) treats them almost like Ted Healy used to and for some reason Moe's hair is lighter than usual. This Monogram movie was the last with Curly (who suffered a stroke in '46). The footage of Louis Jordan doing "Don't Worry About That Mule" and "Caledonia" is excellent. During the second hit the band's instruments light up and Jordan dances. I've always liked just looking at the Texas born star Storm since watching her on sitcoms as a kid. Her songs here are pretty MOR, but she later rocked with top 10 covers like "I Hear You Knockin'" (in 55). Other songs here (including "Stormy Weather") are from Connie Boswell (photographed to hide the fact that she had polio) and The Will Osbourne Orch. Also with Mary Treen as a wealthy friend of the Warrens, John Eldredge as the lawyer, and a weird teenager who imitates the sounds of trains, cars and various motors. Besides the four movies above, The Stooges with Curly

also appeared in six early 30s ones and had a brief gag scene in MY SISTER EILEEN (42).

GOLD RAIDERS (Fang, 51) D Edward Bernds, S Elwood Ullman, Daniel Ullman, William Lively, P Jack Schwartz

The Stooges (with Shemp) are peddlers who go to the town of Red Mesa in their wagon. They make friends with former marshall George O'Brien (as himself - George O'Brien, in westerns since 1922)

who sells insurance but still has time for cliché old west shootouts, bar fights and chases. The top billed Stooges slap each other a lot, harmonize ("Just Plain Jane") and conduct a medical exam on a passed out drunk. Laura (Sheila Ryan) is the daughter of the alcoholic old Doc (Clem Bevans) and Taggart (Lyle Talbot) is the businessman villain. Also with Fuzzy Knight (useless stuttering sheriff), Monte Blue, John Merton and other western vets. The United Artists release is only 56 mins. long. This and the 1930 Ted Healy movie SOUP TO NUTS (PV #26) were the only Stooge features with Shemp. Director Bernds (PV #30) also directed Stooges shorts with Curly, Shemp, and Joe Besser, and features with Curly Joe.



gangsters and is told that their boss Sal (Robert Forster) is secretly his father. When Sal is blown up, Kevin reluctantly tries to act like the new boss. Max (a low key Christopher Walken with a flat top hair cut), Sal's young blonde girlfriend Wendy (Jamie Anderson), and two bodyguards (Paul Schulze and Saul Stein) coach him as assassins try to kill him in a church and in a mental hospital. It's a forgettable comedy and Rapaport and Walken should be in better movies. With Christine Taylor from THE BRADY BUNCH MOVIE (confused angry fiancée), Nancy Allen (mother), Paul Ben-Victor (lawyer) and Robert Pine. Chubbuck directed NAKED SOULS (PV #23) and Easter wrote THE TOOLBOX MURDERS (78)!

LIFE AS WE KNOW IT (01) P/D/edit/cine./music Jay Robert Jennings, P/star William Edward North

Carl (North), a likable skinny bald guy from Georgia, is an unemployed actor in L.A. He works out, explains his body scars, mentions Billy Bob Thornton, and visits and talks to various people. A tour director who has tourette's syndrome can't control his swearing. A drug counselor snorts and smokes drugs. A shrink wants Carl to join a swingers group. His agent (PV contributor David del Valle) sits by his pool and explains the harsh realities of the business but finally gets Carl a job (playing a janitor on BUFFY). This laid back rambling Altman style movie should appeal to all the out of work actors out there. Contact Jennings, who also made LOAN SHARK, at loanshark@mail.com

REQUIEM FOR A DREAM (Artisan, 00) D/S Darren Aronofsky, S Hubert Selby Jr., P Eric Watson, Palmer West

This set in the Brighton Beach area and is based on a '78 novel by Hubert Selby Jr. (LAST EXIT TO BROOKLYN), so you know that the four main characters will experience scary degrading downfalls. The acting is good, the visuals are dazzling (fantasy sequences, split screen, fast motion and other FX) and it's all extremely depressing. Addiction (to illegal drugs, to prescription and weight loss drugs - and to television) is the main theme. Racism, lack of money, uncaring (and worse) officials and media make bad situations even worse. A few effectively harrowing scenes reminded me of ones in SECONDS and Fellini's segment of SPIRITS OF THE DEAD. Other scenes use the same kind of FX overkill now becoming common on shows like CSI. Harry Goldfarb (Jared Leto), his girlfriend (Jennifer Connelly), and friend Tyrone (Marlan Wayans) spend most of their time scamming, scoring and shooting up. I think we've seen too many recent movies about young people with drug problems. This one excels though when centering on Harry's widower mother (the superb Ellen Burstyn). Her pathetic descent into madness is believable and hard to watch. The unrated version features a sex scene with Tyrone and his girlfriend. The string music score by Clint Mansel is excellent. Also with Christopher McDonald, Keith David and Louise Lasser. Aronofsky is directing the next BATMAN sequel.

SANCTIMONY (Pioneer) P/D/S Uwe Boll, P Shawn Williamson, Paul Colichman

If you were interested in AMERICAN PSYCHO but don't want to bother with the social commentary, here's a very pale imitation. Casper Van Dien is Tom, a rich arrogant sadistic hi-tech stock trader voyeur who taunts Jim (Michael Pare), a police detective, while continuing to get away with killing and dismembering many women. Jim's partner Dorothy (Jennifer Rubin) decides to use herself as bait and his pregnant British wife Susan (Catherine Oxenberg) is the next victim. Meanwhile Tom enjoys a nightclub with death sports and a special snuff film back room and has rough sex with a naked 16 year old blonde. It ends with Tom being televised while killing the host of a TV show he's a guest on and a

slo-mo wedding slaughter. Tanja Reichert is the psycho's fiancée and Eric Roberts has a small role as the police Lt. It's unrated but not very graphic. Many accents are heard (it's a German co-production). We can all look forward to THREE (!) more Boll directed movies (DEADLY THRUST, BACKWOODS and HOMEROOM) all with Pare.

23 HOURS (00) P/D/S/cine./edit Eric Thornett

Office worker Nick Miles (Davis Stewart) goes to a doctor (Jason Waver) to stop smoking. Seems like he's been hypnotized and may have murdered somebody. Three assassins (of various races), chase him on foot and fight on rooftops. One is played by "Cash Flagg Jr." from LETHAL FORCE (PV #35). An old man (Duane Rouch) seems to be behind the whole plot. There's a freak out scene and ticking clocks. The stunt work is excellent and some of the FX are good but the lighting is not. It was filmed around Baltimore, D. C. and various Virginia locations (Lynchburg, Charlottesville, Manassas...) The director is based in Richmond, VA. Check out his piranhapictures.com.

ENGLAND

MANIA (Cinema Dementia, 59) D/S John Gilling, P/Cine. Monty Berman, P Robert S. Baker

(THE FLESH AND THE FIENDS) Violent and gruesome for the time, this graver-



MANIA

obber classic is still worthwhile for some great acting. 1820s Edinburgh Dr. Knox (Peter Cushing with one eye shut) is arrogant and harsh but is inspiring and kind to his students. He's passionate when debating a reverend on the existence of the soul and mocking other doctors then daring them to sue him. Hare (Donald Pleasence) makes incredible faces and jumps up and down in excitement while watching Burke (George Rose) kill but is afraid of rats. After the pair's indiscriminate killing for profit spree is ended, Burke escapes hanging by giving evidence against Hare, but his eyes are burned out in an alley. Meanwhile poor medical student Chris (John Cairney) falls hopelessly for

the complex wild bar girl Mary (Billie Whitelaw) which is contrasted to Dr. Mitchell (Dermot Walsh) courting Knox's proper niece Martha (June Laverick). Other characters are Mrs. Burke (Renee Houston) and the "daft" young Jamie (Melvyn Hayes). The impressive epic crowd scenes are from David Lean's OLIVER TWIST (48). The Burke and Hare story was also the basis for THE GREED OF WILLIAM HART (48), written by Gilling, and THE DOCTOR AND THE DEVILS (85). MANIA was released in America in '61, then again (cut) as THE FIENDISH GHOULS in '65. This is the U.S. TV version. Call (773) 348-2601 for info on it and other horror rarities.

THE HORROR OF IT ALL (VSOM, 64) D Terence Fisher, S Ray Russell, P Robert Lippert

American encyclopedia salesman Jack (Pat Boone) arrives at the remote mansion of the eccentric and cursed Marley family to seek the hand of Cynthia (Erica Rogers) and is welcomed by Reginald (Valentine Dyall). Natalia (Andree Melly from Fisher's THE BRIDES OF DRACULA) is a seductive vamp who drinks Bloody Marys. Percival (Jack Bligh) is busy trying to invent the electric light. While in his lab Jack suddenly sings the comic theme song with lines like "It's been said that the best things in life are dead." He also has to deal with tarantulas and a shrinking room. There's also the Shakespearean actor cousin (Dennis Price, who disappears too fast), the deaf grandpa (Eric Chitty), and the insane locked up bearded Muldoon (Archie Duncan). The b/w horror comedy with silly music followed the very similar WHAT A CARVE UP! (62) (PV #25), also with Price and THE OLD DARK HOUSE (63). 20th Century Fox released it here on a double bill with WITCHCRAFT (PV #35).

PV



L to R: Paul Marotta, Craig Bell, Michael Weldon, Jim Crook and Jamie Klimek. Painting by John Morton.

RARE MIRRORS 45!

"Shirley" b/w "She Smiled Wild" (Hearthan 105). 9 minutes of pre-punk (75) Velvet Underground influenced Cleveland music released on Pere Ubu's Hearthan label! Not a bootleg or repressing! These records were discovered in a secret waterproof vault under Lake Erie!

Read about Mirrors in FROM THE VELVETS TO THE VOIDOIDS (Penguin) by Clinton Heylin and ENGLAND'S DREAMING (St. Martins) by Jon Savage.

Mirrors were band founders Jamie Klimek and Jim Crook plus Paul Marotta (keyboards), bass players Craig Bell (Rocket From The Tombs) or Jim Jones (Pere Ubu) and Michael J. Weldon (minimal drums).

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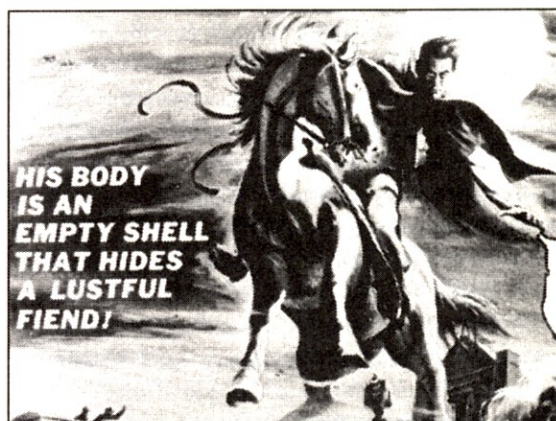
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PSYCHOTRONIC Editor needs these issues of **CREEM**: #1, #2 (R. Crumb art cover), #4, Vol 2 #1, Vol. 2 #6, Vol. 2 #9 (all 1969 -newspaper format), Nov., Dec. 85, Jan., Mar. 86, May, Aug., 88. And these issues of **MOJO** (UK): #1, 3, 4, 5, 7, 8, 10, 23, 89, 93, 96.

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WHITE ZOMBIE - ANATOMY OF A HORROR FILM
(McFarland, \$65) Gary D. Rhodes

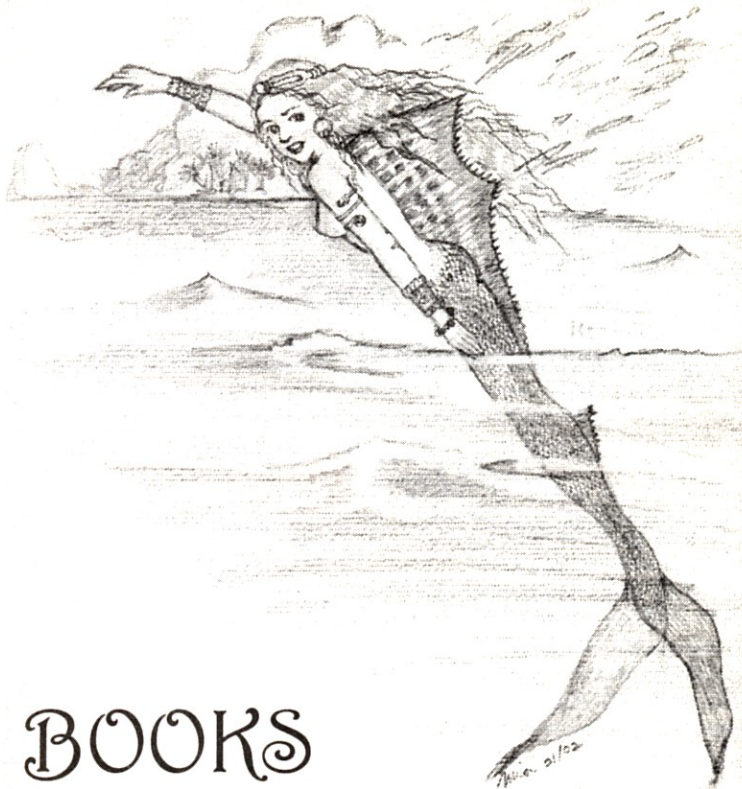
Rhodes, a University of Oklahoma professor, took a limited topic (one low budget old movie) and did a wonderful obsessive job exploring everything relating to it. If you didn't think WHITE ZOMBIE was as important and influential as the Universal horror classics from the same period you will after reading these 360 large size pgs. 46 pgs. (!) alone are devoted to how and where WHITE ZOMBIE was exhibited. It's filled with rare illos and facts about zombies in fact, fiction and songs, the actors of WHITE ZOMBIE, and of course Bela Lugosi, and also serves as a first ever bio of director Victor Halperin with facts about his other films which always had great titles (NATION AFLAME, BURIED ALIVE, TORTURE SHIP). Now if only there were a documentary film on the same topic!

HOLLYWOOD VS. THE ALIENS (Frog Ltd., \$19.95)
Bruce Rux

I just found this in a Virginia Beach used book shop (it was published in '97). I don't buy the theory that "Hollywood" works with the government to spread disinformation about real UFOs and attempts to ridicule actual alien abductions, but I couldn't put down this fascinating, brilliant/insane large (nearly 400 pg.) illustrated book. Rux knows a lot about pop and cold war culture, the CIA, cover-ups, and which directors and writers were involved with counterintelligence or were "abducted." He discusses detailed elements in and motivations for countless movies, serials, TV episodes (even sitcoms), cartoons, books, and comics. Rux makes a good argument that occult and alien movies are one and the same, but makes a big deal about which company released them when often they were just picked up for distribution. The notes and index are detailed (including some PV references and quotes). I plan to read this again. Maybe by PV #37 I too will believe.

THE GHASTLY ONE - THE SEX-GORE NETHERWORLD OF FILMMAKER ANDY MILLIGAN (a cappella, \$26.96) Jimmy McDonough

Milligan directed and wrote unique critically despised (or ignored) no budget movies from THE PROMISCUOUS SEX (67) to SURGICKILL (88), in NYC, on Staten Island, in London and Hollywood. This is a detailed obsessively researched bio of Milligan's "bleak universe," his dysfunctional family, his Navy service, his off off Broadway gay themed plays, his on the edge actors, his film backer William Mishkin, 42nd St., and the entire world of exploitation movies. McDonough worked on Milligan's MONSTROSITY (87) along with Charlie Beesley (who I've known since the 70s). When Milligan was dying of AIDS, McDonough helped care for him and even promised to have him killed. He calls my (old) Psychotronic a "dispassionate rag." Compared to The Sleazoid Express, which he contributed to in the 80s, I'm happily guilty but I totally agree with his closing statements to his late subject: "Hollywood has no shame. Now they do all the things you were vilified for - and they win Oscars for it. Hard core sex is everywhere. It's gone corporate, Andy. AT&T, Time Warner and General Motors are just a few of today's smut peddlers." I'm looking forward to McDonough's authorized bio of Neil Young.



BOOKS

HORROR FILM STARS (McFarland, \$39.95) Michael R. Pitts

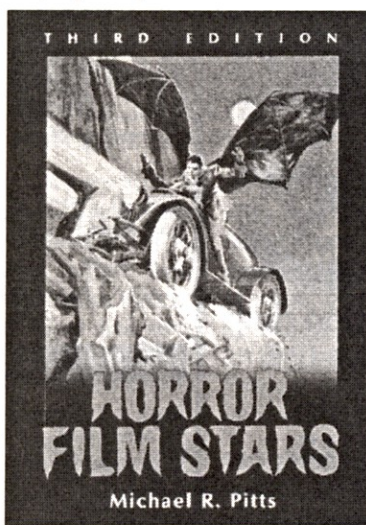
This is a new larger (568 pg.) updated third edition of a useful, informative and entertaining book first published in '91. Many of the 66 actors covered in the original have died since then. The 80 actors whose careers are now covered include more lesser known and European ones. Except for Lon Chaney, most of them worked from the '30s to the '70s. Every actor and star here deserves the attention, but it is strange to see new chapters on Michelle Bauer (between ones on Ralph Bates and Scott Brady), Leanna Quigley (between Vincent Price and Robert Quarry), and Brinke Stevens (between Barbara Steele and Glen Strange). Partial (genre only) titles are listed in the filmographies for most, but others are very complete. With many great stills and ads and a good index.

ROBERT MITCHUM - SOLID, DAD, CRAZY
(Batsford, 15.99 pounds) Damien Love

This is more about Mitchum's movies than the bio Baby I Don't Care (PV #34), but makes a good case for

Mitchum being the coolest movie star the world will ever see. Chapters cover Noir movies (the largest section), War movies, Westerns (including DEAD MAN), "Weird movies" (including NIGHT OF THE HUNTER and THUNDER ROAD), and Mitchum's singing career and pot bust. Love includes interesting photos, quotes and facts. Here are two: "In 1970 Mitchum became the only actor ever mentioned by name (by) The Velvet Underground" ("New Age") and "The night Jim Morrison died he had just returned from a screening of Mitchum's unlit Freudian western PURSUED." It can be ordered from amazon.co.uk

TERENCE FISHER - HORROR, MYTH AND RELIGION
(McFarland, \$32) Paul Leggett



The best and best known of Fisher's movies (24 - less than half) are covered in this 200 pg. softcover book. After chapters on Frankenstein and Dracula movies, others are grouped into four sections and a 7th chapter is Narrative Style And The Bible. It's interesting that the director was raised as a Christian Scientist and converted to The Church of England. About *THE DEVIL RIDES OUT*, Leggett, a Patterson, NJ pastor who once taught a course on God and Satan in Contemporary Film, says "As an allegory of the struggle between good and evil it achieves an almost poetic level. Fisher could not have known in 1967 that horror films would soon lose any sense of hope and would become a depressing celebration of evil."

THE WOMEN OF WARNER BROTHERS (McFarland, \$35) Daniel Bubbeo

Chapters cover the movie careers of 15 golden age Hollywood actresses who were signed to Warners, from major stars like Bette Davis and Olivia DeHavilland to some that only acted for a few years (like Nancy Coleman and Ruby Keeler). Each includes a filmography and several photos. None of these actresses were known for horror movies (Warners didn't make many) but many of them ended up in them by the 60s. My favorite actress here just to look at is Ann Sheridan and my favorites to read about were actress/director Ida Lupino and two always good character actresses that played "wisecracking dames." Glenda Farrell was a part Cherokee from Oklahoma, and Joan Blondell grew up in her parents' vaudeville act. 262 pgs.

WESTERN ALL' ITALIANA BOOK 2 (The Wild the Sadist and The Outsiders) (Glittering Images, \$56 ppd.) Antonio Bruschini, Federico de Zigno

Like the excellent Westerns All'Italiana (PV #29), this deluxe 180 pg. volume features many rare photos and ads (often in color) along with detailed text in English and Italian. After forewords by Giulio Questi and Gianni Garko, movies are covered chronologically, from the British *SINGER NOT THE SONG* (61) starring Dirk Bogarde to Bruno Mattei's *SCALPS!* (87). Most titles are Italian productions from '65 to '78 and many are some of the most violent of the period. You won't find much about Eastwood or Leone here. Some of the major stars are Klaus Kinski, Guy Madison, Franco Nero, John Ireland, Terence Hill, Tomas Milian, and Tony Anthony. Via Giovanni da Montorsoli, 37 50142 Firenze, Italy.

CAR CRASH CULTURE (St. Martin's, \$19.95) Mikita Brottman

This series of 28 essays (by people including Kenneth Anger, Adam Parfrey, David Kerekes, and several MDs) is divided into Car Crash Contemplations, Crimes, Conspiracies and Cinema and Death Drive. Some topics are James Dean, Jayne Mansfield and other celebrity deaths, homicide and suicide by automobile, JFK, car crash songs (I wish this part was longer), *SIGNAL 30*, *HEART LIKE A WHEEL*, Godard's *WEEKEND* and J. G. Ballard and *CRASH*. Fascinating stuff (with gruesome real death and decapitation photos) and it's worth noting that not that long ago, an American book like this would have been from a company like Re/Search, Amok or Loompanics - not St. Martin's!

TO BE CONTINUED (Bruce Hershensohn, \$20)

It's about time somebody did a whole book on posters and lobby cards from sound serials. I grew up too late to experience serials in theaters but was obsessed by *FLASH GORDON* and *BUCK ROGERS* chapters on Ghouliardi's

show in the 60s. They're all here along with Tarzan, Superman, Batman, The Green Hornet, Brenda Starr, Dick Tracy and various cowboy, jungle and space heroes. This has 126 full color reproductions (a mere fraction of what was produced) running from *KING OF THE WILD* (31) to *MAN WITH THE STEEL WHIP* (54). Much of the art (especially from the 30s) is beautiful. Now we need a book of silent movie serial posters. We sell this book. It's #16 in an excellent series.

CHRISTIE'S ROCK, POP & CLASSIC POSTERS (\$20)

This was published for an L.A. auction in '96, but all Christie auction books are high quality and collectable. This one covers a lot of territory with 774 full color reproductions of posters from all eras. Some rarities here I wish were hanging on my wall are *PARAMOUNT TALKERTOON* (Betty Boop), *CHARLIE MCCARTHY, DETECTIVE*, *THE THIRD MAN* (a British 3 sheet), *NASHVILLE REBEL* (Waylon Jennings), *IT'S YOUR THING* (Isley Brothers), *THE DAVE CLARK FIVE* (a newsreel), *MOTORPSYCHO*, *THE PUNK ROCK MOVIE*, and *RUST NEVER SLEEPS*. And if I owned the *KING KONG* 3 sheet shown on the cover I could pay all our bills! We sell this title.

THE CINEMA OF TSUI HARK (McFarland, \$45) Lisa Morton

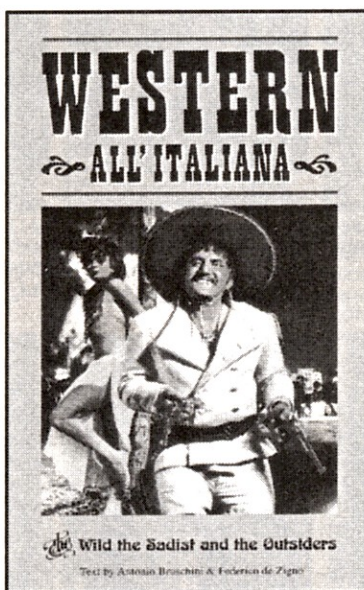
Every movie that the Cantonese Hark (who was raised in Saigon) directed, produced, wrote and or acted in is here along with a biography and interview. The first Hark movies I saw were *SHANGHAI BLUES* (84) and *PEKING OPERA BLUES* (86) back when Manhattan still had three Chinese language theaters. Both were fascinating, mixing action, comedy, romance and history. After nearly 20 years of making popular and extremely influential hits in China, it's too bad that he's now known to mainstream English speaking audiences for Jean-Claude Van Damme movies. I was impressed that he had Sparks (!) do the music for *KNOCK OFF* (98) though. 256 pgs.

TOKYO SCOPE - THE JAPANESE CULT FILM COMPANION (Cadence, \$19.95) Patrick Macias

Here's a fun and fact filled guide with chapters on select movies, actors and directors. Macias interviewed many people and obviously has seen many Japanese films. I did not know before reading this that Samuel L. Jackson's Biblical speech in *PULP FICTION* was lifted from *THE BODYGUARD* starring Sonny Chiba. Some chapters cover giant monsters, horror, yakuza, pink and violent films, panic and disaster films, *SHOGUN ASSASSIN*, Kinji Fukasaku, Tetsuro Tanba, Riki Takeuchi, and Chiba (including his "best screen kills"). A banned section includes one title I'd like to see: *HORRIBLE MALFORMED MEN* (69). 240 pgs.

THE MUMMY IN FACT, FICTION, AND FILM (McFarland, \$45) Susan D. Cowie, Tom Johnson

The film in the title belongs at the end since this is a well researched fact filled book about actual mummies by Cowie (a British Egyptologist) and mummy fiction. The middle film section by Johnson (who wrote McFarland's Hammer book) has chapters on Universal, Hammer and Brendan Fraser mummy movies along with some lesser known titles but skips over most of the many foreign language ones and doesn't even mention Paul Naschy. It's interesting that the cover photo of Lon Chaney Jr. is from a Mexican werewolf movie that isn't even reviewed. It's 200pgs.

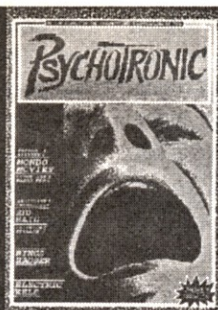




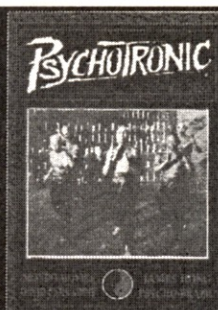
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#4 David Carradine interview Pt. One. MONDO Movies Pt. Two. James Hong interview. PSYCHOTRONIC goes to Brazil. KUNG-FU Cover. (\$15)



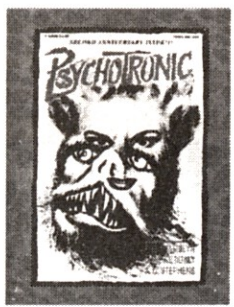
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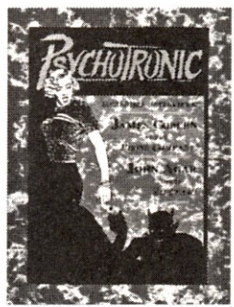
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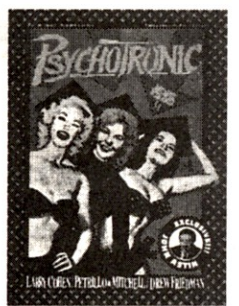
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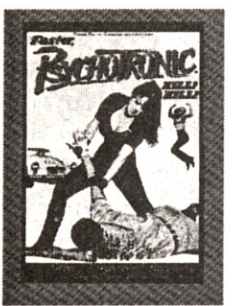
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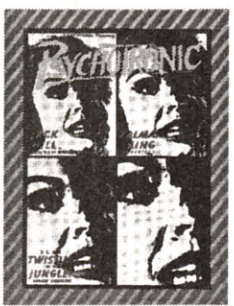
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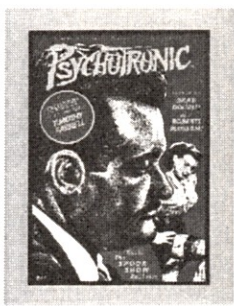
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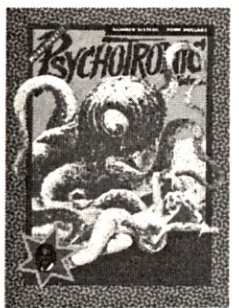
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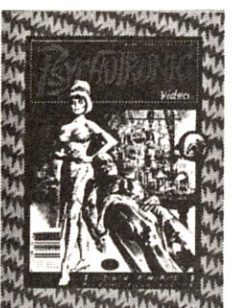
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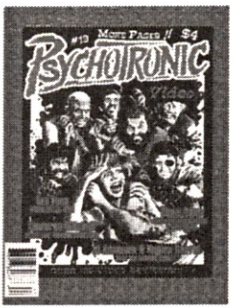
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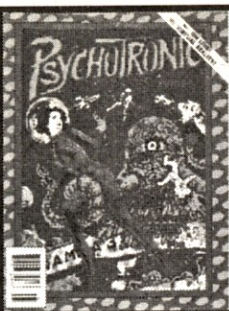
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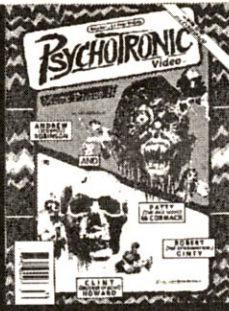
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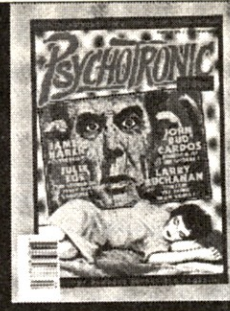
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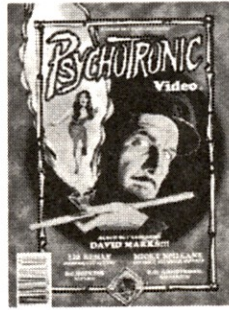
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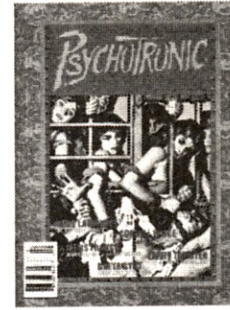
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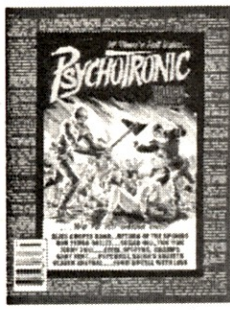
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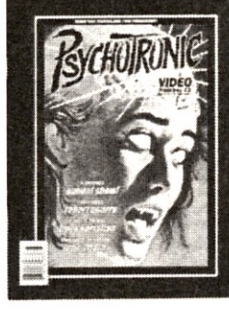
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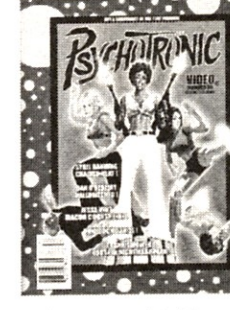
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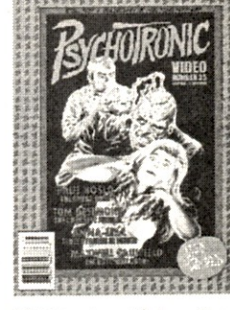
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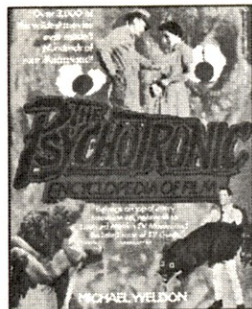
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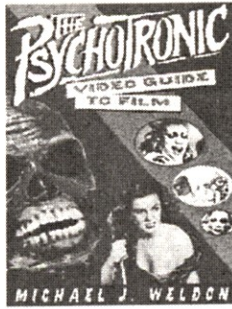
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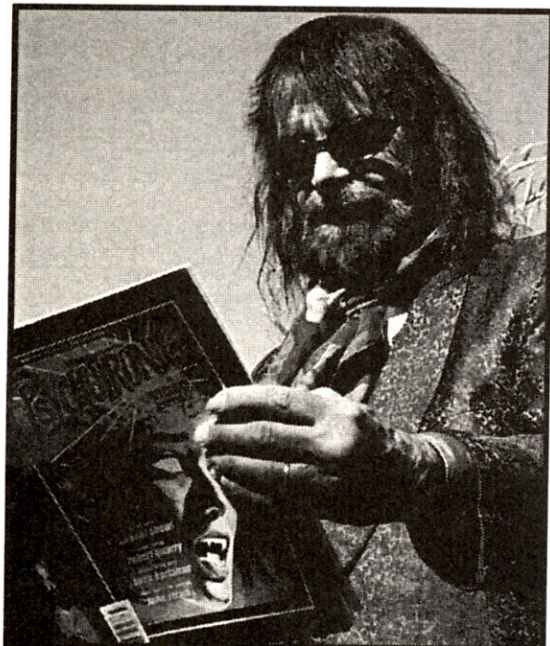


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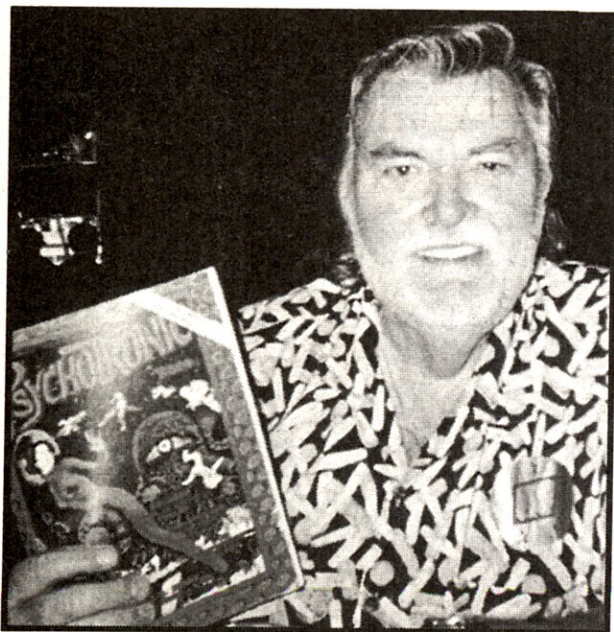
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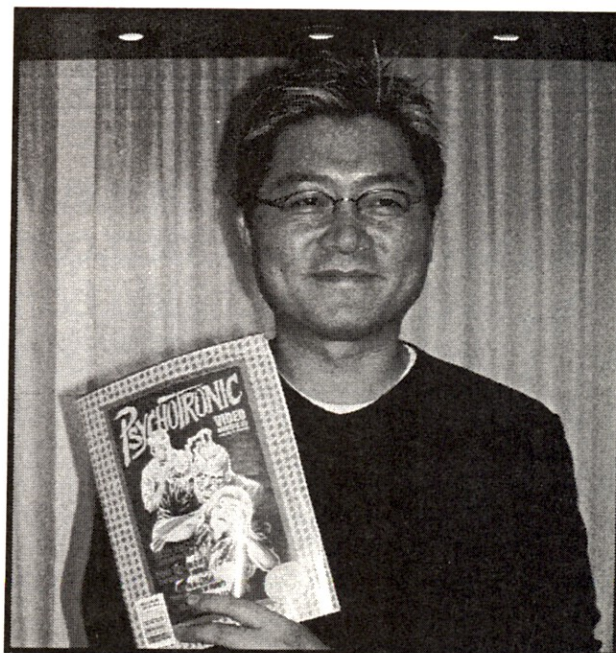
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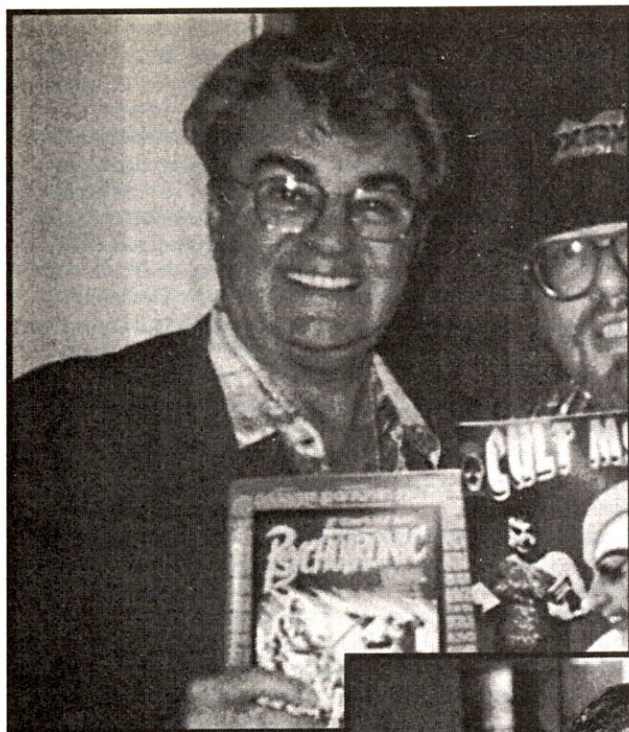
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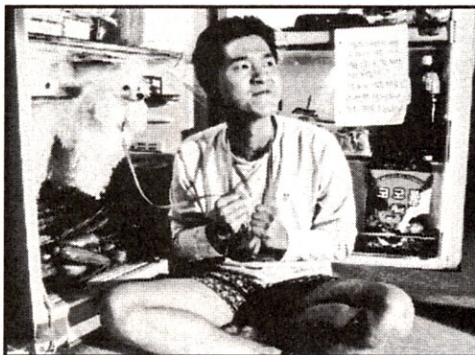
THE DAMNED AND THE DEMENTED!

By Art Black

The Korean invasion continues, with **SHIRI** the first Korean film to receive North American theatrical release from a major studio. On a much smaller scale, the monster movie **YONGGARY** has been quietly released on US DVD under the title **REPTILIAN**. Like the US version of **GODZILLA**, this monumental expensive film (nearly US\$10 million, bankrolled in part by Hyundai) was a remake of an earlier rubbersuit monster flick, this time utilizing slick digital technology. But **REPTILIAN** manages the impossible by actually making Hollywood's **GODZILLA** look intelligent. Brainstormed and directed by popular comedian Shim Hyung-rae, it features a western cast and all English dialogue in an attempt to woo an international audience. They might have spent just a couple more nickels on *real* actors and a scriptwriter over the age of six. Highly enjoyable on the level of a 1950s B-flick, this is the kind of monster movie that Ed Wood would've given his very best nightie to direct... An even greater oddity is the North Korean monster movie **PULGASARI**, also a remake of an earlier rubbersuit citystomper. This version, featuring a "cast of 10,000," was directed in 1985 by kidnapped South Korean Shin Sang-okk and shelved for years following Shin's escape to the US. It was resurrected in Japan in 1998 to play in theaters as an old-school rival to Hollywood's **Godzilla**, and subsequently released in South Korea to coincide with the opening of relations with the north. It flopped miserably. Easy to see why. The fx, by a Japanese team who worked on the Toho **Godzilla** series (including Satsuma Kenhachiro, the original G, inside the **Pulgasari** suit), are incongruously outdated in the digital age. Nonetheless, the film does have a quaint charm in its telling of a doll fashioned by a blacksmith as a talisman against the evil empire oppressing his countrymen. The doll eats metal, causing it to grow to towering height, whereupon it vanquishes the evil enemy but then becomes a new menace with its insatiable appetite for farm tools and any other variety of metal. The film was released on fullframe videotape in the US, dubbed in Japanese with English subtitles and listing the director as Chong Gon Jo... Newly available on domestic DVD is the 1976 US/South Korean co-production **A*P*E**, a truly monstrous big simian flick. Directed by Paul Leder and featuring mostly Western actors, the film was clearly thrown together to cash in on the contemporary **KING KONG** craze, with a subplot including a film director named "Dino." The plot flops around like a big fish in an empty pool, tying together endless scenes of the big guy kicking over extremely cheap buildings and giving the finger to attacking airplanes. Among the worst of the worst.

Now that we've gotten that out of our system, the better news is that the Korean film industry proper has shifted their focus away from a purely Korean audience. After years of solely subtitled releases, Korean films are coming out at an ever-increasing pace on subbed DVD. The best place to read about new Korean releases remains Darcy Paquet's excellent www.koreanfilm.org; recently his wife Yeon opened up an online enterprise selling Korean DVDs at excellent prices. Shipping is dirt cheap and incredibly quick. I had my films within a few days of emailing, and when one disc had a problem, Yeon sent a replacement immediately, no questions asked. Check out <http://www.yeondvd.com> for some of the best films of the past few years. All titles below are playable on region 1 units unless otherwise indicated. **SORUM** is the gritty, affecting tale of a detached taxi driver who moves into a decrepit building with a bad past and worse present. There he falls in love or something with a beaten wife and ultimately helps her bury her husband. Unfortunately for both of them, the building hides its own set of unpleasant secrets, and before you can say Roman Polanski, more blood is spilling as friendships turn black. An excellent film, available in a deluxe slipcased two-disc set including numerous subtitled extras. The box says region 3, but it plays fine on region 1 units. **SECRET TEARS** (aka

SECRET), from the director of the trendsetting haunted high school hit **WHISPERING CORRIDORS**, is another superb and disturbing tale, this time concerning a middle-aged man and two friends who drunkenly run down a young girl. Apparently unhurt, the girl possesses no memory, but a host of charms. When the driver takes her home and begins to get a little too attached, his friends investigate her past and discover her bitter secret, as well as her unchecked supernatural abilities. A meticulously constructed tragedy in slow motion, available on region 3 DVD. **THE HORROR GAME MOVIE** (aka **NIGHTMARE**, aka **THE SCISSORS**) is a moderately ambitious ghost story with elements of **RING**. The misfit girl in a group of beautiful teens winds up killing herself. Years later, the other members of the group begin to die in violent ways. A mysterious videotape somehow ties into the story. There's nothing exceptional in the plot or the final revelations about the girl's death, and the deaths are accompanied by the most lightning I've ever seen in a film (including indoor scenes), but it's an enjoyable piece of popcorn horror, with good atmosphere and action. The region 3 DVD comes packaged with a CD-ROM (confusingly labeled as a "Video CD") and soundtrack CD. **THE HUMANIST** is an over-the-top black comedy/crime thriller with obvious nods to the brothers Coen. Our hero needs cash bad, and comes up with a scheme to bilk it from his wealthy family. Everything goes wrong. Actually, there *are* no heroes, only villains, villains and more villains, a collection of evil and unsympathetic bastards who delight in treating each other badly. The film is loaded with wild ideas, unpredictable twists and dark humor; unfortunately, the uniformly dislikeable characters keep it from generating any real heat, and the excess of dialogue hurts, with subtitles occasionally flying past at a near-subliminal pace. **JAKARTA** is another film in the same genre, concerning several groups of criminals who target the same bank on the same day. Ultimately they take each other hostage in various configurations. It's an implausible but mildly entertaining premise played for sadistic laughs, with a series of surprises hiding in the latter moments to make the whole enterprise worthwhile. **DIE BAD** from director Ryu Seung-wan stars



BARKING DOGS NEVER BITE

his brother Ryu Seung-beom in a hyperviolent gangster tale that is among Korea's biggest independent success stories. Originally shot as four separate short films with an interconnected storyline, they won awards on their own before being assembled into a single narrative. A success in limited release, it was blown up from 16mm to 35 and released nationally to considerable acclaim. The individual tales vary in style, tone and content, beginning with an encounter in a poolroom that leaves one teen dead and another in prison. In part two, the released killer is haunted by visions of the dead boy while a brutal parole officer makes his life hell. Part three drops the lead character entirely for an extended fight scene accompanied by

documentary-like interviews. Then part four ties it all together with what amounts to a half-hour rumble in black and white, allowing two of the characters to face off and get extremely bloody. The fractured approach is necessarily distancing and distracting, but the story and performances are strong, the wit and inventiveness compelling. The copious extras include extended scenes from the second chapter that show Ryu toned down the horror aspect considerably. **TEARS**, from director Im Sang-soo, tells the tale of four desperately dysfunctional teen runaways in the meat-market of Seoul's Garibongdong district. Together they engage in petty crime, prostitution, drug-taking, whatever it takes to get by. Im lived among the locals for five months while working on the story, and shot the film on digital video for an authentically gritty feel. It's a downbeat and depressing slice of life with no happy endings. On slipcased region 3 DVD. **YELLOW HAIR 2** is an unrelated "sequel" to the lesbian thrill-killer flick that was banned several times by the local censors before being released in a trimmed version. In part 2, three young misfits who don't know one another suddenly bond when one of them kills a convenience store owner. Of course, life is never quite that simple, and their respective pasts come gunning for them. The tale is intriguingly told from multiple viewpoints at first, repeatedly showing the crime and then backing off to show why and how each of the misfits wound up in the store at the exact wrong moment. One of the leads, Ha Ri-su (or Harisu) is not only a popular singer but Korea's first trans-gender star, having traded in her penis. She proudly puts her new parts (and her voice) on display in her role as — what a stretch — a former man in a newly female body. **BARKING DOGS NEVER BITE** (titled **A HIGHER ANIMAL** on the region 3

DVD) has been rightfully lauded as a supremely sick and twisted comedy, once again populated by losers, cretins and creeps. These are likeable creeps and cretins however; they may kill puppies but at least they feel bad about it afterwards. A teacher, under pressure from his job and his pregnant bitch wife, can't take the yapping of a neighbor's dog, so he decides to kill it. Several times. Graphically. A pair of teenage girls attempt to track down the canine killer, while other locals participate in unexpected ways. First-time director Bong Joon-ho previously co-wrote the polished, Hollywood-style action flick **PHANTOM THE SUBMARINE**. **LIBERA ME** is pure Hollywood-a-go-go, one of two competing big-budget firefighter flicks that were together labelled the **BACKDRAFTS** of Korea. **LIBERA** is the better of the two, featuring an interesting serial arsonist plot and stupendous fire fx. Part of Korea's recent wave of slick, commercial, action-packed neo-noir. The double-disc DVD is fullframe, with a nice selection of extras.

IL MARE (region 3) is a gorgeous art film with a supernatural premise: two strangers living in the same house years apart communicate by leaving letters for one another in the mailbox outside. The house is an M.C. Escher dream, a stunning piece of architecture that simply couldn't exist in the real world, and director Lee Hyun-sueng takes pains to provide periodic shots that remind the viewer of the fantastic nature of his tragic romance. The concept of lovers crossing time is a popular one in recent Korean cinema, with a broken man revisiting his girl's death via a time-travelling elevator in **CALLA** and two strangers falling in love over a supernatural ham radio in the **FREQUENCY-INSPIRED DITTO**. **BUNGEE JUMPING OF THEIR OWN** plays with the subgenre a bit by offering a couple deeply in love – until the girl vanishes. Seventeen years later, the man, now a teacher, begins to suspect that his missing love is somehow connected to that cute guy in his class. Korean attitudes toward gays are perfunctorily explored, as teacher and student try to figure out what the hell is going on. **THE HOLE** (region 3) explores a very different kind of improper relationship. The clerk where I bought it told me that she never wanted to get married after seeing the film. In a superbly told story, man marries girl. Girl moves in with man and his mom. Girl discovers that mom not only resents her, mom *bates* her and is determined to destroy her. Then girl begins to discover things about her husband. The suspense and several plot twists recall Hitchcock, although traditional Korean values form the core of the story, as the new wife becomes part of the husband's family and must basically kowtow to his dismissive mother. Director Kim Seong-hong returned with **SAY YES**, an extremely conventional thriller about a young couple on vacation who somehow accrue a stalker. He toys with them, baiting them, beating them, always keeping one step ahead of them and the law, until the situation spins out of control. The appeal certainly isn't in the plot, which lifts from **THE VANISHING**, **DUEL**, and several other films I won't mention for fear of spoiling the surprises; rather it's in Kim's taut direction and the escalating action and violence in the latter part of the film. Park Joong-hoon, notable as the cop in **NOWHERE TO HIDE**, plays the singleminded psycho. More recently he has made the move to Hollywood to work on Jonathan Demme's **CHADE** remake, **THE TRUTH ABOUT CHARLIE**.

It's worth noting that many Korean films are being released on DVD in Hong Kong, often with cheaper price tags than the Korean versions, although that can mean patently inferior digital quality. It can also mean patently inferior flicks, such as **THE SHACKLE**, an artless piece of bondage exploitation with no redeeming values, and believe it or not, I don't mean that in a good way. An idiotic, obsessive, bad writer kidnaps a woman and violates her to bad music. The filmmaking is so inept I couldn't tell at first if it was serious or a parody. **THE RECORD** (aka **REC**) is a trite slasher flick about a prank in a secluded cabin that goes wrong, leaving one student dead. His classmates naturally decide to bury him and wind up pursued by a cloaked killer. Is it the dead boy? Who cares? Fortunately, the finale is suitably excessive; unfortunately the DVD is fullframe and suffers from the same poor transfer quality and non-programmable subs as the HK releases of **ATTACK THE GAS STATION** and **MEMENTO MORI**. **DR. K** (aka **DR. K**, **MEDICAL MYSTERY**) was directed by Kwak Kyung-taek, who went on to helm the blockbuster hit **FRIEND**. A loner doctor is effecting miraculous cures in surgery. His employers and certain co-workers want to know how and why. You guessed it, he's got a supernatural secret, although by the time we

found out what it was I couldn't really care. Fullframe, with programmable subs. **GHOST IN LOVE** is slick, vapid entertainment about a ghostly society peopled by suicides, who are banned from Heaven. The society sends out recruiters to increase their numbers, and two of these overly-ambitious chaps wind up killing a girl before she has a chance to off herself. The rest of the story has her learning the truth about her former beau while making nice with sad ghost philosopher Kantocrates (=Kant+Hippocrates). Just to spice up the tale, a rape victim-turned-suicide is out to kill all rapists, a clutch of "erotomaniac ghosts" are out to rape all female ghosts, and a pair of messengers from Hades aim to destroy the members of the society. The story is fun, the pace captivating, the fx the equal of anywhere else on the globe. **HAPPY END** (region 3) is the grim tale of a cuckolded husband, played by the exceptional Choi Min-sik (the terrorist in **SHIRI**). Tragedy hangs over his head like a guillotine countdown. His depressing life unwinds at a measured pace, providing for an acting tour de force. When the climax arrives, it has been so carefully constructed, so quietly assembled, that it hurts all the more. **FAILAN** pairs Choi with one of HK's finest actresses, Cecilia Cheung – sort of. The two play lovers who never actually meet, in a unique romance between a lower-rung criminal just released from prison and bypassed in the ranks of his former gang, and a Mainland refugee stranded in Korea with no friends, no relatives and no way to stay in the country and get a job unless she gets married. And so it is arranged, with the two forming mental images of each other and striving to live up to their imaginations. Choi's performance is amazing, as he battles his inner demons and tries to do the right and honorable thing in a world of bleakness. Cheung is less successful in an under-written role that requires her mostly just to look innocent and frail.

More interAsian crossover: In addition to Cheung, both Leon Lai and Zhang Ziyi have starred in Korean films (the dopey time-travel sci-fi opus **ANGEL DREAM** and **MUSA: THE WARRIOR**, respectively) and Jackie Chan used Korean actress Kim Min in **THE ACCIDENTAL SPY**, one of his darkest, most entertaining films in years, with fights that recall some of the inventiveness of his glory days. (Just do yourself a favor and shut it off before the trite and thoroughly unentertaining *big vehicle* finale.) **ROMANCING BULLET** features Max Mok – conspicuous by his absence from HK films these past few years – and the lovely and talented Joey Meng (**CENTURY OF THE DRAGON**, the TVB series **MY DATE WITH A VAMPIRE**) as rival hit-people who fall in love over the internet. Sounds silly enough to be entertaining.



BEYOND'S DIARY with Faye Wong & Yip Sai Wing

It isn't. The Korean locations and presence of Korean co-star Kang Jung-sik can't mask the fact that this is a typically tepid production from the talentless Sam Ho. HK legend King Hu's **LEGEND OF THE MOUNTAIN** has been released on DVD with English subtitles (following several of his classics on stunning Japanese discs, discussed last issue). It's among his slightest films, shot back-to-back with **RAINING IN THE MOUNTAIN** in Korea during 1978 and purportedly ghost-directed at least in part by Hu's assistant director, Fred Tan. Despite being the most out-and-out supernatural tale of Hu's peak period, featuring spirits and demonic manipulation, it's a weaker narrative than his classics, and while his fx were never exactly state-of-the-art, here they come off as especially pedestrian. The good news is that the letterboxed transfer is rich and lush (if a bit damaged in parts), restoring new life to a film I originally saw in a washed-out, fullframe VHS version and always remembered as being flat and uninspired. In truth, some of the widescreen compositions recall his more acclaimed work, and who can resist Sylvia Chang and Hsu Feng (as the ghostly temptress) battling for Shih Chuin's soul? The DVD is the 110 minute version, as opposed to the 3-hour version reportedly available on Japanese videotape.

In addition to the Hong Kong films readily available in Chinatowns, numerous harder-to-find HK titles are becoming available from other Asian countries and select internet sites. Sammo and Yuen Biao star alongside Leung Kar Yan and villain Lau Kar Wing in the terrific martial arts comedy **KNOCK-ABOUT**, released on Taiwanese DVD in a Mandarin dub with original subs (like the rest of the films in this paragraph). The fight scenes, particularly the final blowout, are absolutely stunning, and unlike many period comedies, the humor is actually humorous. **THE BARE-FOOTED KID** from 1993 is another example of period kung fu done right, and is probably still Aaron Kwok's finest film. Produced by Shaw Brothers mastermind Mona Fong for Shaws subsidiary

Cosmopolitan Films, it's a remake of the Shaws classic **THE INVINCIBLE ONE**, with Aaron replacing Fu Sheng as the shoeless indigent whose fighting skill gains him a place in mercenary modern society, which in turn corrupts his morals and destroys him. Good story, good cast (Maggie Cheung, Shaws stand-by Ti Lung), good directing (Johnny To), great action. **THE MAGIC CRANE** has taken a lot of heat over the years for one simple reason: the weak, papier mache title creature. That minor quibble aside, however, it's a thoroughly entertaining costume fantasy from producer Tsui Hark and director Benny Chan, with Anita Mui and Rosamund Kwan making a mess of Tony Leung Chiu Wai's affections while trying to decide if they're heroes or villains and kicking the shi-nola outta their collective nemeses. **THE PRIVATE EYE BLUES** is an overlooked gem from underrated writer/director Eddie Fong, unfortunately best known for his contributions to the films of his wife, Clara Law. Jacky Cheung is a slacker P.I. in this twisty, sly satire from 1994 that paved the way for genre inversions like **ONCE UPON A TIME IN TRIAD SOCIETY** and **TOO MANY WAYS TO BE NUMBER ONE**. Hired to shadow a mainland youth, Jacky shuffles blindly into a web of psychic conspiracies and deception with their roots in Beijing secret labs. Kathy Chau is Jacky's bickering soon-to-be ex-wife, Hsiao Shuan Fan the carefree, telepathic lolita who's got half the hemisphere in an uproar. Jingle Ma provided the striking cinematography. **THE MAD MONK** has long been available only in unsubtitled versions. The Taiwanese dub sadly loses the original Canto flavor of course, but the film is a guilty pleasure for me and I'm happy to have it subtitled, whatever the spoken language. Maggie Cheung has never looked more appealing, Anthony Wong never more revolting (and he's a good guy), and Stephen Chow is, well, Stephen Chow. Add some nice low-budget supernatural FX and choreography from Ching Siu Tung, and you've got a minor classic.

A company with the logo WA has been scouring the archives and releasing lesser-known but worthy HK flicks, unfortunately featuring Mandarin 5.1 dubs only. **THE GOOD THE BAD, & THE BEAUTY** is a longtime fave from Frankie Chan, who always packs his films with action that's just a little bit meaner, a little bit uglier than his neighbors. This time Cherie Cheung, after escaping two brutal black bastards, is chased by killers. Frankie and Kent Cheng protect her and vie for her affections. A highly entertaining film, but like all WA releases it's in 5.1 Mandarin with Chinese subs only. **THE CAT** (aka **THE 1000 YEARS CAT**), not to be confused with **THE CAT** (aka **DEVIL CAT**, with Yukari Oshima), is a ridiculous but entertaining supernatural thriller from genre specialist Nam Nai Choi (**EROTIC GHOST STORY**, **SEVENTH CURSE**). Waise Lee stars as "Wise-ly," with Philip Kwok as a good cop gone bad, thanks to a wicked being from another planet. Dressed in the guise of a cat, an alien takes on a dog in a junkyard, in a partially animated and wholly hilarious sequence, well predating **CATS & DOGS**. The over-the-top FX are delightfully cheesy throughout, and pixie Gloria Yip is charming in distress, as always. **MAKING IT** stars musical group The Wynners, several of whom went on to careers in film (including Kenny B, billed here as Kenneth Chung). Beginning with a series of Monkees-inspired gags, it develops into a mild comedy starring Alan Tam in a dual role as the kidnapped frontman of the struggling band and the spoiled rich brat who takes his place for an important performance... Many of John Woo's early comedies are available, including the insufferable **THE TIME YOU NEED A FRIEND** and the mildly entertaining slapstick kiddie flick **RUN TIGER RUN**, in which con artist Teddy Robin Kwan partners with precocious brat Bin Bin. Included are a tribute to Mary Poppins, direct lifts of Buster Keaton gags, and "guest star" Tsui Hark as the wealthy, mustache-twirling villain. Far more significant is Woo's sole film to feature a female lead, the 1982 comedy **PLAIN JANE TO THE RESCUE**, starring Josephine Siao as her popular series character, the four-eyed bumbler Lam Ah Chun (called Jenny in the subs). Opening with a string quartet fiasco that Woo would later rework into **A BETTER TOMORROW**, it's a caricaturish series of generally hamfisted sketches, but Josephine is a delight. Curiously enough, in light of 1997, the plot concerns Siao and costar Ricky Hui trying to save local citizens by preventing a "takeover" by an evil corporation. At one point, the two sneak into corporate headquarters wearing red bodysuits, in a parody of Siao's 1960s/70s costumed thief/spy flicks. For the climax, corporation minions cause a massive car crash in the Cross-Harbour Tunnel (resulting in a pyromaniac criminal escaping and threatening to set the entire gas-soaked tunnel ablaze), at which point Roman Tam

suddenly appears in full camp get-up to croon a tune with a mini-orchestra perched atop the wrecked cars. Woo himself also cameos — as John Wu, out-of-work "godlike" director, complete with halo... Ricky Hui's brother Sam costars in the modern kung fu comedy **BACK ALLEY PRINCESS**, an early Golden Harvest hit written and directed by Lo Wei. In a gender-bending throwback to earlier costume flicks, Polly Shang plays "Chili Boy." Partnered in petty crime with grifter Sam, CB ultimately winds up masquerading as a girl in a scheme to protect a small community of friends. Angela Mao plays a street performer who falls in love with the kung fu fighting "boy" and shows off her Opera training with a juggling performance and some great hand-to-hand combat; Polly shines as the cocky youngster and kicks butt in the fighting scenes. **BY HOOK OR BY CROOK** from 1980 stars Sammo Hung and Dean Shek (in an exceptionally cartoonish performance, even for him), with a great supporting cast including Lam Ching Ying, Wu Ma, and Eric Tsang in a bit role as a western gunfighter, complete with musical lifts from Morricone. The nominal plot concerns a masked thief, but that's merely an excuse for director Karl Maka to layer on the broad humor and generally disappointing fights. **WARRIORS TWO** features a number of the same actors, with Sammo directing and choreographing this time, and the results are far superior. Leung Kar Yan and kung fu virtuoso Casanova Wong add their fighting prowess to the relatively slight (if convoluted) tragicomic tale, brimming with exceptional fights and training sequences. Frequent Sammo partner Lau Kar Wing has a small role. His brother Lau Kar Leung has a pivotal role in **OPERATION SCORPIO** (aka **PALETTE**), a terrific period kung fu drama from 1992 produced by Sammo's Bo Ho films. Daydreaming cartoonist Chin Kar Lok witnesses crime and corruption in 1920 Hong Kong. The poor are oppressed and local women defiled by the minions of a wealthy landowner, protected by the landowner's son, a genuine kung fu genius. Spirited locals including Frankie Chin and his gang of bodybuilders unite to fight the villainy in a series of great fights, but ultimately it's up to Lau and Chin to take things into their own hands (fists, feet), resulting in a stupendous final blowout. The title refers to the peculiar martial arts style of the landowner's son, played by Korean ace Yuen Jeung.

Yuki is a Vietnamese label that basically just squirts the laserdisc version of HK flicks over to DVD. Fine by me, if they're going to transfer films like **THE LEGENDARY COUPLE**. Basically an HK take on **NATURAL BORN KILLERS** with tongue firmly in cheek, it stars Simon Yam as a guy who really has to take a dump, which somehow leads to him kidnapping Chingmy Yau and going on a crime spree while trying not to wake the baby. Logic, needless to say, is beside the point. The action is wild and the two stars are clearly having

a ball. Mighty enjoyable. **INSANITY** again stars Yam, in a terrific psycho performance terrorizing Kathy Chau. Throw in a husband played by uberwimp Raymond Wong (also the screenwriter, and head honcho of Mandarin Films, the production company) and a supernatural voodoo deity out of **TRILOGY OF TERROR**, and you've got the recipe for fun. Fullframe, with original subs frequently drifting off the sides and bottom of the frame. **MIDNIGHT EXPRESS IN ORIENT** is a mildly diverting 1996 Billy Chung bad-luck story starring Yu Rong-guang as truck-driving best buddy to Vincent Wan, a henpecked wimp with a busty seductress for a wife. Together the two men visit Guangdong and stumble into trouble with a conman, a girl on the run, a gang on her trail, stolen money, murder, all the typical attributes of low-budget, downbeat action flicks. The girl is played by Marianne Chan (former girlfriend of the real-life "Tiger of Wanchai"), the wife by sexpot Diana Pang Dan. Pang also stars in the similarly nocturnal **MIDNIGHT CALLER** as the DJ stalked by an unknown killer, with Michael Wong as the romeo cop assigned to protect her. Two worse actors you'd be hard-pressed to find. Best Performer honors, in fact, belong to Pang's towel, which keeps getting caught in something darnit, so she has to dash away in the raw. Typical for a Pang film, she gets to show off her nominal dancing skills as well as her bod; in this case the **BODYGUARD**-inspired climax involves the crazed fan trying to kill her while she does her thing on stage. The serviceable story includes bluffs, secrets and surprises, none of which are particularly clever, but at least they keep the plot percolating. (Trivia note: the Chinese title "Kissed by Wolf: Haunted Night" is a blatant lift from Leong Pochih's "Haunted Night," an infinitely superior stalker-in-a-radio-station flick that came out under the English title **HE LIVES BY NIGHT**. The popular title "Haunted Night" was also the name of a weekly omnibus series of ghost stories



Francis Ng and Josie Ho from **HORROR HOTLINE... BIG HEAD MONSTER**

Photo by Art Black

on TVB.) **DOCTOR'S HEART** stars Mark Cheng as a kindly doc and Simon Yam as the evil head of the hospital (a scenario that would be flipped in **TRUST ME U DIE**). Rosamund Kwan loves them both; Amy Yip as a nurse loves Lowell Lo. The only really notable scene is a kung fu fight on a dancefloor between Simon and Mark—with balloons tied to their feet... In all the hoopla surrounding Faye Wong's return to celluloid, too few people remember her pre-**CHUNGKING EXPRESS** debut as an actress (billed as Wong Shi) in 1991 in the comic/fantasy bio **BEYOND'S DIARY**, as the girlfriend of drummer Yip Sai Wing. In fact the entire movie revolves around Yip trying to win her over by pleasing her parents, who want him to be a doctor, although his soul cries out to beat those drums, man. It's largely a sketch comedy, with the band trying to make it in the material world. The best scenes are reserved for Yip, including the vengeful slaughter of a rabbit and a great dream/drum sequence. In the end, Faye spurns dad and actually takes the stage, albeit as a shy bopping girlfriend during a Beyond performance.

Kirk Wong's classic **GUNMEN** has finally been released on DVD by Megastar. A dour, somber historical crime drama with terrific period atmosphere, it stars Tony Leung Kar-fai and provides one of the best roles of Elvis Tsui Kam-kong's career as a straight-arrow cop who makes everyone's life miserable in corruption-riddled Shanghai. Carrie Ng as Tony's long-suffering wife pales beside Elizabeth Lee as his favorite prostitute, "Mona Fong" (an amusing reference to the head of production at Shaw Brothers Studio, Run Run Shaw's "second wife," Mona). Personally, I loved the fact that when his family was assaulted, Tony got mad; when his fellow cops were killed, Tony got mean; but Tony didn't really go over-the-top, out-for-vengeance until the bad guys messed with his whore. The opium-smuggling story is packed with action and violence, the direction top-notch and the ending flat-out brilliant. **LETHAL CONTACT** is a minor film but surprisingly entertaining, with hot fight scenes from an unlikely cast. The dependable Barry Wong provided a buddy-cop script with that sticks to the formula yet includes some nice twists and detail (e.g., the broken phone). Hefty Kent Cheng and Billy Lau get to throw their collective weight around both as directors and stars; gweilo Jeff Falcon plays the main villain (showing off his impressive kung fu while wearing a dress and falsies at one point). Kent and Billy not exhibit good comic chemistry, but do a surprising amount of fighting, with Sibelle Hu joining in for the last half hour. Amy Yip shows up for two brief scenes with no connection to the rest of the story—just enough to fluff up the ads with her presence... **CRIME OF A BEAST** (Chinese title: "Beastly Sex Seduction"). lists names like Stanley Tong and Joey Wang in the credits (along with the marvelously named Happy So) but don't be fooled—this is shot-on-video garbage concerning a screenwriting psychiatrist who solicits patients on the set of her films. Grace Lam, featured on the cover and ads, has a small role as Siu Mei (the name of Aaron Kwok's real-life manager/song-writer/would-be lover), a patient afraid of sex. The high point comes when she runs through the woods while Sam Leung dumps buckets of water on her nightie. Curiously enough, even the subtitles seem to have gotten bored; many of the subs lack endings, as if he simply couldn't be bothered to finish the sentence. **NIGHTMARE IN PRECINCT 7**, from Mandarin films, stars Andy Hui along with several of the girls from Mandarin's **HAPPY GHOST** series (Loletta Lee, Charine Chan, May Lo, Fennie Yuen—back on the screen following her hospitalization stemming from a crippling "diet") in a horror flick that borrows liberally from **AMERICAN WEREWOLF IN LONDON** and **SIXTH SENSE**, with perfunctory swipes from **RING** and **SILENCE OF THE LAMBS**. Hui plays a cop who awakens from a coma and befriends a dead and chatty Cheung Tat-ming. Director/co-screenwriter Herman Yau provides a nice low-budget atmosphere and the cast (including some unexpected cameos) is uniformly fine, although the tale is made particularly confusing by badly-worded intertitles that only serve to make the sequence of events less clear. Unfortunately the story never quite hits its stride and the resolution lacks punch, although the drop-from-the-sky tragic finale (set to a sad song by Hui) is guaranteed to leave you with a wry smile. Letterboxed, with original, non-programmable subs. **FULLTIME KILLER** stars Andy Lau and Japanese pop star Takashi Sorimachi as (what else?) rival hitmen, in a story so thick with clichés it doesn't seem to have been written so much as assembled from script pages randomly plucked out of fanboy fave

films of the past decade. Kelly Lin plays the innocent woman shared by both men as they vie for the title of HK's #1 assassin. The story eventually focuses on Simon Yam as an Interpol cop driven to dissipation by his inability to catch the dueling prettyboys. Based on a novel by Edmond Pang, the Teamwork/Milkyway co-production is directed by Johnny To and Wai Ka-fai in a manner so dense with style it ventures into parody, becoming compulsively watchable despite the fact that it's simply not very good. **HORROR HOTLINE... BIG HEAD MONSTER**, the title notwithstanding, is anything but a comedy. Hong Kong has a tradition of radio call-in shows dealing with the supernatural, one of which forms the setting for this dead-serious, supremely moody story, based in part on true events. (The film was shot in part at the subterranean Metro Radio studios in Hung Hom, where the real Horror Hotline, aka Twilight Zone, is produced.) Josie Ho plays a reporter writing a story on producer Francis Ng and his radio show. She becomes intrigued when a caller describes his experience with the title character, and together they set out to uncover out the ugly truth. Joe Ma's Brilliant Idea Group is responsible for some of the most intelligent and ambitious films now coming from HK, and this is certainly no exception. It's a terrific slice of atmospheric modern horror with a chilly tone, good shocks & fx and exceptionally fine performances by the two leads; unfortunately it suffers from weak and unsatisfying **BLAIR WITCH** conclusions—two of them, in a choice of original theatrical ending or alternate DVD version. Francis Ng also stars in **A GAMBLER'S STORY** from ace editor-turned-director Marco Mak. He plays Suki (pronounced "Shu Qi") alongside the equally talented Suki Kwan in a freaky comedy about an inveterate (bad) gambler and an unrepentant (crooked) bar girl who collide while trying to escape the same brutal loan-shark in Macau. The two losers form a tight bond that is sorely tested over the course of a few brief days, including an inexplicable sidetrack involving a gay



Simon Yam and director Johnnie To on the set of **FULLTIME KILLER**

Pakistani rapist. Mak's previous film, **BLOOD RULES**, was a tasty revision of Milkyway Image's dark neo-noir; this is his tribute to their sly, nasty black comedies, replete with ironic twists. **LA BRASSIERE** is purer comedy, devoid of the dark undertones that permeate Mak's film. Stars Lau Ching-wan and Louis Koo share a terrific chemistry as two womanizing louts hired to provide a male perspective for a company that designs bras. (Employees are named Seline, Pauline, Jacqueline, Dorlin, Jolene... *leen* being Canto slang for breasts.) Naturally, over the course of their "education" the pair spend some time in women's clothing, carting around pendulous jugs and suffering the slings and arrows of outrageous sexism. And needless to say, they find themselves falling in love (with Carina Lau and Gigi Leung,

respectively) while learning to respect the opposite sex. The resolution is trite and predictable of course, but the comedy is genuinely amusing, with winning performances all around. Koo in particular is a comic revelation, putting to rest his past as an emotionless stone. Numerous cameos spice the stew, along with a soundtrack that consists in part from a blatant steal from "Walking on Sunshine"... Simon Chung has directed several notable short films (**STANLEY BELOVED**, **LIFE IS ELSEWHERE**) as part of HK's alternative *ying e chi* collective; his most recent, **FIRST LOVE AND OTHER PAINS**, is being released in America on a DVD from First Run Features. Chung's focus is on the gay experience in HK, something he explores with a documentarian's eye. **FIRST LOVE** concerns a student's infatuation with his lonely, bitter, Caucasian literature professor. **ONE OF THEM**, also on the DVD, is a 1960s comic drama from New Zealander Stewart Main (**DESPERATE REMEDIES**). The film succeeds in being funny, sad, angry and tragic—sometimes simultaneously—as two gay teens struggle to deny their sexuality, resulting in bitterness and violence.

Hopping to another continent, **AVALON** tells the tale of an illegal virtual reality game that transcends cyberspace. Going one step beyond **THE MATRIX**, the film features stupendous fx while trading supersaturated blues for a bleached-out, green/brown cinematography utilized to clever effect. Director Mamoru Oshii shot the film in Poland with a Euro cast, creating a dark, surreal atmosphere somewhere between **THE TRIAL** and **BRAZIL**, with a terrific soundtrack. The computer readouts are all in English but in thoroughly un-American fashion, the film starts violent and builds down, becoming smaller and quieter as it progresses. The box says region 3, but it plays fine on region 1 units. Unless noted, all other titles in this paragraph have been released on domestic

DVD with a choice of English soundtracks or original Japanese with English subs. **ZEIRAM 2** again stars cutie Yuko Moriyama as a superheroine crime-fighter battling sci-fi beasts, this time a robo-transformer partner run amok. Complications include a duplicitous underling and the same two humans who meddled in her last adventure. It's a cartoon given life, a tongue-in-cheek costume adventure with wild, inspired action. **TERMINATRIX** (previously available on unsubtitled HK VCD as **SEX PRISONER** – Canto title: "Pervert Murder Journal") is an hour-and-fifteen-minute 1995 softcore **TERMINATOR** ripoff starring cult icon Kei Mizutani. A naked babe materializes in modern Japan. Sent from the future, her goal is to find the father of tomorrow's revolutionary leader and fuck him into impotence. Kei has to stop her. Not exactly Tolstoy, but it has all the goofy appeal one would expect of a Mizutani film. **SUMO VIXENS** is another Mizutani vehicle, this one from 1996 and considerably more entertaining. Kei leads the good sumo vixens; the rival team is led by her onetime lover, Oryu. The subs are a hoot ("negative seeks positive and positive seeks the god of labia") and the music is lifted from HK films, including **GREEN SNAKE** (for the lesbian scene) and the Wong Fei-hung theme (for the bodacious credits). In accepted Ozu fashion, the camera always seems to be placed at ass-level, with big, naked breasts on proud display and pubic hair visible in the background (that is, when it isn't optically blocked and there isn't a strategically placed flower in the way). Much fun, and educational to boot: the sumo loincloth, you'll learn, is called a Mawashi. "You make me sick. Stinky ass bitch!"

UNDRESSED FOR SUCCESS consists of Kei getting naked, nothing more, nothing less. No plot, just bod. **TOKYO DECAMERON** stars Kei as the uniformed leader of a gang of perverts in the first of three tales of sex and degradation. Her story is moderately entertaining but pales beside part two, in which a shoplifter becomes sex slave to a trio of lesbians who force her, among other things, to lie on her back, spread her legs and act as flower vase. Delightfully depraved.

SPANKING LOVE, in Japanese only with English subs, is art in the guise of

bondage and vice versa. The confusing non-plot concerns a roman porno filmmaker who becomes infatuated with his newest star.

Another sex actress intrudes on their relationship, along with an unhappy gay roommate.

It's all an excuse to play intellectual games while making a stylish softcore film filled with torture scenes and S&M performance art.

Much better than the title would lead you to believe, it is both a typically bondage-obsessed Japanese porn flick and an intellectual commentary on the genre. **BEAUTIFUL BEAST** is lowest-common-denominator

genre trash, in the fondest sense. Ran, aka Black Orchid, is a member of HK's most vicious gang, the Pasei Ding. A former guerrilla in Afghanistan(!), she suddenly shows up in Japan and begins wiping out Yakuza kingpins. Yep, another revenge flick featuring a gorgeous babe killing indiscriminately and stealing the heart of her rival assassin. Released full-frame, the film begins with the supposed HK expat speaking a mixture of Mandarin and Cantonese, and concludes with a theme song in Mandarin.

In music news, **HOT SUMMER** (original title: **HEISSEN SOMMER**) is a hugely amusing 1968 East German musical starring pop stars Frank Schobel & Chris Doerk. The duo, a famous couple in real life, lead an ensemble cast in a girls vs. boys beach romp jam-packed with songs. Initially antagonistic, the g's and b's come together for fun fun fun in the sun (and the moonlight), with Frank and another guy coming to blows over the sluttiest girl's affections. Songs range from light romantic froth to nifty 60's pop-rock; the DVD includes burned-in, non-programmable subs, a Doerk music video and a compilation of clips from DEFA movies that'll leave you hungry for a taste of East German noir and JD flicks. **HEDWIG AND THE ANGRY INCH** is being pushed as this year's **ROCKY HORROR** – a campaign seemingly designed to make me despise the flick before I even saw it. And there's a lot to hate in the smug, too-cool tale of a gay glamrock star with a residual penis following a botched sex-change. On the other hand, there's also an interesting tale or two of inter-band jealousy, and a couple of pretty good songs, and the initially self-indulgent direction ultimately serves the story well. **PIECES & BITS** serves as both a compilation and a bio of Johnny Winter, providing early, grainy footage, stills taken by his wife, a tasty selection of his monumentally influential electric flipside blues, and spoken/written narration putting the clips in historical context. Clips feature JW unleashing his wildass guitar with the likes of brother Edgar, Dr. John, BB King

and, all-too-briefly, Muddy Waters. **NEW, LIVE & RARE** showcases a different kind of post-blues rokk in a comp of (mostly) live performances by Deep Purple from 1984-2000. Leading purveyors of clod-rock, Purple wrote some of the dumbest lyrics in all of musicdom. The video offers nearly 30 tracks featuring Ian Gillan and assorted other bozos on vocals, allowing one to watch the band age in front of your eyes. Featured along with their unlistenable later crap are some interesting versions of their early songs, including their Little Richard tribute, *Speed King*. **BLACK FLAG LIVE** features yet another flavor of guitar god, in a live video from 1984 with excellent visual quality and crap sound – all Henry Rollins vocals, some drums, distant guitar, no bass. Nonetheless, the vid gives a good flavor of the band's intensity; I remember seeing this lineup at Maxwell's and it was one of the loudest, sweatiest, most *physical* shows I've ever experienced.

Lastly, time for a brief CD roundup. Bomp and their subsidiaries/affiliates have provided a bonanza of terrific slash 'n burn psych, punk and noise, including must-have archival recordings by DMZ, IGGY AND THE STOOGES and **WAYNE KRAMER & THE PINK FAIRIES**, a pairing I would have killed to hear when I was a teen. *Cocaine Blues* features the rare 1970s singles released while Kramer was serving time for dealing coke, plus additional studio and live recordings including a coming-out 1978 Dingwall's set with Larry Wallis and a post-*Kings of Oblivion* version of the Fairies... I remember I spent a lot of time and too much cash tracking down copies of **DEVIANTS** LPs back in the vinyl age; now you lucky young 'uns can just pop a digdisc in your Jetson musictron and out slithers the antisocial negative pop of Mick Farren and company. *On Your Knees Earthlings!!!* and *This CD is Condemned* compile nearly 40 tracks of their thoroughly psychotronic spew from 1967 to present... **THE BRIAN JONESTOWN MASSACRE** offer trancey head-rock with roots in early Harvest label bands. *Braveryrepetitionandnoise* is a gem of insinuating acoustic psychodelia and trippy post-folk... *Collection* offers 17 tracks from one of the

planet's hottest bands, **THEE MICHELLE GUN ELEPHANT**. Basically a domestic version of their Japanese compilation *106*, the disc trades out three of the original songs (two of them already available in the US on *Gear Blues*) for three others from *Casanova Snake* and the *Culture EP*. All hyperbole aside, this is truly one of the wildest live bands around, and their CDs somehow manage to capture all the heat and insanity. Manic riffrock punk don't come any bigger than this... Hong Kong's grumpiest punk, **ANTHONY WONG**, has released his third CD, and it's another delight. Renowned as one of HK's finest actors and iconoclasts, he's

always been upfront in his contempt for the blind idolatry and surface glitz of the film industry, and his anti-Cantopop only serves to bring him into clearer focus as a leftover belligerent hippie relic. *Bad Taste... But I Smell Good* includes several original songs (one co-written by underground rockers Huh) alongside a bizarre collection of covers. Knowing Wong's penchant for thoughtful noise, the last time I visited HK I brought him a live tape I made when Nirvana played Maxwell's; here he not only covers Curt Cobain, but also Bob Dylan and, yes, Tom Waits, whom he translates into Cantonese. Wong also pays tribute to original alt-heroes Beyond, as well as working class hero Sam Hui, turning Hui's popular "Tsimshatsui Susie" on its ear by rewriting it for "Tsimshatsui Tommy." Collectors take note: the disc includes a set of hilarious postcards of Wong in various costumes parodying popular Canto singers including Sammi Cheng, Aaron Kwok, Louis Koo, Leon Lai (in his red shoes) and Karen Mok (in her Saran Wrap dress). Amazingly enough, Anthony's first two poor-selling CDs, long out of print, have been reissued in one package to coincide with this release... **TATS LAU** (a familiar face in Canto comedies, including Stephen Chow films) recently released both a new CD and a compilation of older tracks. The latter, *The Works 1991-2001*, includes several tracks from Lau's monumental 1996 CD, *Numb*. Faye Wong sings one of these, plus one new track; alongside the five other vocal tracks Lau includes eleven instrumentals ranging from punky noise to middle-eastern inflected atmospherics. Altogether fine background music. *Underwater Garden?*, the all-new CD, is considerably better, featuring eleven vocal tracks sung by Lau's cronies (plus one instro), beginning with a Jacky Cheung number. Lau's music is always marvelously produced, mixing rock with ethnic Asian influences and instruments. At heart he's still a popstar, albeit the eclectic, ambitious kind, with his soul stuck decades in the past.

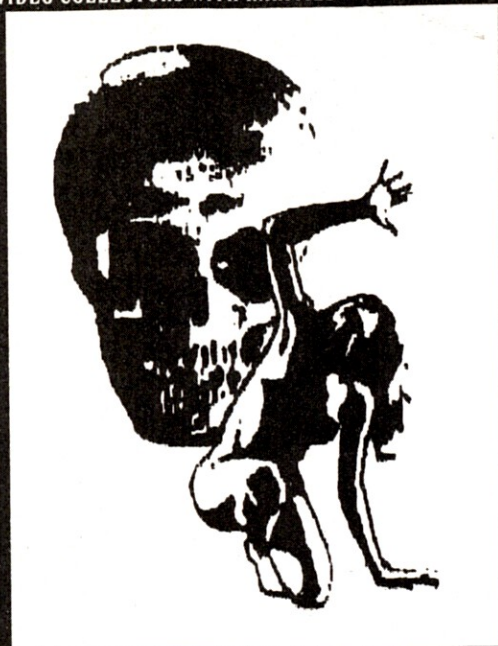


Tats Lau

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JEREMY SLATE

Interview by Nelson Basden

Jeremy Slate, born on Feb. 17, 1926, now has long gray hair tied in a ponytail and small studs in his ear. He lives in Big Sur and has a study filled with photos, posters, and LP covers dealing with his movie and TV career. His WWII experiences are probably more memorable than his years of acting though. "With PRIVATE RYAN it became kind of a thing to have been at Normandy. I was at Normandy. I wrote Steven Spielberg a letter about SAVING PRIVATE RYAN. I was in The Navy. We sat there 500 yards off shore the first night. The biggest storm in the history of the channel had happened the day before, which postponed the invasion. We were already out at sea in the channel and there was no room for us in the port, so we had to ride the storm out in the channel. These soldiers were aboard our ship. The next night they went into Normandy. They were seasick, barfing all over the place and had to be dumped in the cold water. We were Okay. We were defending them, shooting at anti aircraft and all that. My God, it was incredible, unreal, man. A lot of them were lost right there. I was 18. I had been on board ship for six months. We were the hardest hit destroyer squad in Normandy. We lost or had damaged six of our ten ships. I was a gunner. While I was firing at a Messerschmitt, it started smoking and I wondered if I did that to that poor guy." Normandy was secured on June 6 (D-Day).

"We were in Normandy for 19 days, then we went back to Plymouth, England and we restocked everything under the sun. Five inch batteries, all the armory we could carry. It was a little ship, 400 or 500 people. It was the smallest battleship in the Navy. We were going over, right after Normandy, to invade Cherbourg, it was a peninsula. (The Germans) had 16-inch guns. They were the largest guns on shore. We went into a daytime bombardment of this port. It was incredible what was happening. This was the first time in Naval history that a shore battery had outgunned a naval battery. We didn't have 16-inch guns on board. We pretty much put shells right down in their thing there. We were a diversionary force. We succeeded. Everybody was there. The Missouri, The Ajax, the big British cruiser, the Quincy, The Tuscaloosa, there were huge ships there. It was



MALIBU RUN

incredible. It was exciting. From there we went down to southern France and invaded Southern France, in the Mediterranean."

"During the invasion, we escorted nine ships, which were actually Liberty ships that had been converted to aircraft carriers. The guys had only 650 feet to take off. They were not protected at all. We used to go in alongside them to protect them. We got the duty of picking up strays. Planes that were shot up and couldn't land and all that. That was a lot of fun because we saved a lot of guys' lives. We pulled alongside torpedo boats in the Mediterranean port of St. Tropez, this is in 1944, in August. That was the sweetest 24 hours we ever spent. People were inviting us over - 'have a drink!' Everything seemed to stop for a moment. We cruised back and forth. We spent a lot of time out in the Atlantic."

"In 1945 the president, Franklin Deleano Roosevelt, was going to Yalta." FDR met with Churchill and Stalin in the Crimea by the Black Sea Feb. 4-12. "They had to figure out how to get him there secretly. They sent planes out, and they put him on a ship, the USS Quincy, a heavy cruiser. We escorted the Quincy across the ocean with Roosevelt on board. What a scary thing that was. We got to Yalta first, then we pulled into the Suez Canal. We were a small ship. We drifted down the Suez Canal. We anchored in there. The cruisers couldn't follow us any further. We were the flagship, we had the commodore aboard, we got the first choice of every-

thing. We went the rest of the way down the Suez Canal. We sailed half way down the Red Sea. When we arrived to the port of Jidda we were the first foreign ship to enter the port since 1915." Note: Jidda is the port city for Mecca. "We were to pick up the King of Arabia and bring him up to meet with Roosevelt and Churchill. They gave us specific orders, 'Don't look him in the eyes.' We had to build a tent for the King on the forward part of the ship. The king had to be cranked aboard. He had troubles with his knees. He had syphilis. He was a huge man. He was about 6'4." His name was King ibn Saud." The king (who had gout) ruled from 1932 to his death in '53 and is considered the father of modern day Saudi Arabia.

"Thanks to The King Of Arabia I graduated from high school. There were forty people in his entourage, and different chieftains from different parts of his country. He had several huge trunks loaded with money. He had a throne made on the upper deck. Going up the Red Sea, there was a barge with 13 camels that came alongside. He called the officers up and saluted each one of the officers and gave them a sword. Every one of his men carried a sword. You're not supposed to pull a sword out unless you're going to kill somebody. For the enlisted men, he wanted to meet the hard working able seamen, so I go up and he actually shook everybody's hand. I said 'Thank you.' He handed me an envelope from a trunk. It had a brand new ten-pound Egyptian note worth \$31.48. I kept it as a souvenir. I didn't graduate because I went into the Navy, but the last school I went to was in Williamstown, Mass., right across from Boston. I was (later) invited to attend the graduation there. I cashed the check for \$31.48 and got a train ticket to Williamstown and I went to my graduation. I was one of three there in uniform."

"We were tied up alongside the Quincy. I was the engineer of the boat. This guy was helped into the boat by several people and it's Winston Churchill. So we take him halfway across the lake to The Quincy. The next day Roosevelt looked down from the side of the Quincy and looked down on our ship and said "Nice boat you have there boys." I said 'Thank you sir.' That was my conversation with Roosevelt. All of this before I ever graduated from high school. I didn't really speak of Normandy for a lot of years. A 13-year-old friend of mine saw PRIVATE RYAN and I asked her what she thought. She said it was 'Stupid!' I told her 'You got war right on the nose - it was stu-

pid!' I quoted her in my letter to Spielberg. Every time I see it on television I go 'What the fuck!? What are those guys doing!?' THE THIN RED LINE was playing at the same time and it was guilty of every freaking cliché I've ever seen in a war movie, guilty guilty guilty. Recognizable faces sitting around talking."

"I was an English major at St. Lawrence University. My first wife is the mother of my four children. I had five, four now, because Jeff died. I was in Peru from 1955 to '57 with my family. I had worked in New York for W.R. Grace And Company. They own the Grace Steamship line. They were just getting into plastics. Now they're notorious for it and they've had a bunch of lawsuits brought against them and I can understand why. They were really after the buck. There was no plastic before 1955. I was Peter Grace's personal manager in transportation. One year he traveled more miles than any businessman on the



WIVES AND LOVERS

face of the earth. So I was really busy booking flights. We were living in Staten Island at the time. At the end of four years at W. R. Grace, I told Peter that I wanted to travel. He set me up with a job at Grace Line. I went down there with sons Jeremiah, Jamie and Jeff. Jason hadn't been born yet. We lived down there for a couple of years. I put together their public relations department down

there. While there I started an English language radio news show in Lima. A professional English speaking theater group got in touch with me so I joined them and I loved it. The Bat was the first play I was in. I later won the equivalent of The Peruvian Tony award. My buddy Stu Monroe lived in Japan. He came to me one night and said 'What the hell is the matter with you? Go to New York and get into acting school!' I didn't want to stay anymore. I could fake an illness easily down there. My family were all sent up to New York and I joined the public relations department there. In June, 1958, my boss called me into his office because I had been looking for commercial work (on the side). He said you're going to have to give up your advocacy. I just quit right there. I had a wife and three children, a fourth on the way, living in Scarsdale."

"By October I was on Broadway, as a replacement, in Look Homeward Angel, a Pulitzer winning play. Then we went on to Philadelphia. I was scheduled to go to California. At the last minute they decided to cast the play out here. I decided to go to California anyway. Victor Killian had been my dressing room mate. He was one of the most beautiful

teachers I ever had. He was great, he was 68 then. When I got out here he let me use his apartment, down the road from Sam Goldwyn's (studio)." Look Homeward Angel starred Anthony Perkins in '57 and was on tour until '59. Killian later played the grandfather on MARY HARTMAN.

"I didn't have a car. I decided to walk to the nearest studio. I went to Ziv studios right down the block and said to the secretary, 'I'm really embarrassed. I'm here from New York, and I'm supposed to meet with the casting director here and I forgot his name.' She said his name and said 'Go right back there.' Out of the corner of my eyes I see this guy. He said 'Come here.' He gave me two days work on MEN INTO SPACE starring William Lundigan. Little did I know that six months later I'd be doing my own television series there. I was one of the original AQUANAUTS. I went to see Ivan Tors. He said 'You're perfect for the part.' As I was leaving, he said 'By the way, Jeremy, do you swim?' I showed him my cufflinks which were silver fins." Slate starred on the CBS series THE AQUANAUTS (aka MALIBU RUN) as California salvage diver Larry Lahr. The show lasted to '61 and there was even a comic book version. Keith Larson, then Ron Ely co-starred as divers. "It was right after I got out to Hollywood we did the pilot. Then it was a period of six months. I was the only one in all 32 episodes. Jim Aubrey at CBS loved it."

Jeremy can be glimpsed as a Grand Central Station policeman in Hitchcock's NORTH BY NORTHWEST. "I was a visible extra in NORTH BY NORTHWEST (59) and THAT KIND OF WOMAN (59) by Sydney Lumet." G.I. BLUES (60) was the first of eight Elvis movies directed by Norman Taurog. Jeremy played a soldier named Turk. "I actually filmed that before the series began. I was in Peru when Elvis was introduced, so I missed all the - rock rock - rocky rolly. So when I got back I wasn't all that impressed with Elvis. It was his first movie when he got out of the Army. Elvis loved actors. He wanted to be an actor. He found out it was my first talking role. I had a cigar, I smoked these little Italian cigars. I used it in my scene. The director said 'Not so many props!' I said 'I don't know Norman, I'm so used to this thing.' And he let me

keep it and he never said another word. So, Elvis was really impressed and we became really close friends for six years. I'm on the back of the G.I. BLUES video box with the cigar. So that (the year 1959) started my theater, television and movie careers. For the next ten years, as I like to say, Hollywood chewed me up. Spit me out!"

Jeremy continued to work in movies, on TV shows, and in plays. "I was put under contract to (producer) Hal Wallis. I did WIVES AND LOVERS (63) with Van Johnson, Janet Leigh, THE SONS OF KATIE ELDER, and TRUE GRIT." Hal B. Wallis, who had produced many classics at Warners during the 30s and

40s, was later known for his popular Elvis and John Wayne movies at Paramount. Jeremy was 3rd billed after Stella Stevens in GIRLS! GIRLS! GIRLS! (62). He owns the Hawaiian tuna boat that Ross (Elvis) works on. He also starred in a west coast stage production of Sweet Bird of Youth in '62. I'LL TAKE SWEDEN (65), also from Paramount, was a Bob Hope comedy, with Tuesday Weld and Frankie Avalon. THE SONS OF KATIE ELDER (65) was the first of two Paramount John Wayne movies directed by Henry

Hathaway with Jeremy. He played deputy sheriff Ben Latta, arrests Wayne and Dean Martin and puts them in jail. James Gregory and Dennis Hopper are the father and son bad guys. "The reason Dennis was nervous about working with Henry Hathaway, was because, another life time ago, he had been making another movie (FROM HELL TO TEXAS - 58) with him. The famous thing where Dennis was made to

dismount a horse, up and down and up and down. 107 takes of getting off a horse and saying 'hello.' I hated that film (ELDER)."

"There were three of my movies in this book that I haven't been able to get a hold of. One of them (DRAG RACER), I didn't even know had been made. We went out to Irwindale and out in the industrial part of L.A. and we filmed a thing for the brother of the national champion drag racer of that year. And I never heard of it again. It's obviously a piece of their history and it's got all these characters in it who were the heroes of the day. I've got this book with two pages on it. They called it 'the best movie ever



I'LL TAKE SWEDEN



BORN LOSERS

on drag racing." With front engine vehicles at all the places that have closed down. I was amazed that it turned out to be a good little movie." Note: No information on this movie was found.

Around this time, Jeremy was briefly married to his second wife, Broadway star Tammy Grimes. She had been married to Christopher Plummer, which means that Slate was Amanda Plummer's step father. THE TAMMY GRIMES SHOW (ABC 66) was canceled after several weeks. Jeremy is also a songwriter. "I spent 10 years in Hollywood writing music. My title song is on Tex Ritter's Just Beyond The Moon LP." The song was a #13 country chart hit in '67. "On the Galveston album is a song that Glen Campbell and I wrote together." The hit '69 Campbell LP went to #2 on the charts. "That Monterey Rock LP is Slade Canyon, my son's band. All three of my sons played in the band, the most popular band in the history of Big Sur. Jeremiah has built himself a studio next door."

Tom Laughlin's THE BORN LOSERS (67) was the original Billy Jack movie and a surprise summer hit for AIP. In his first of several biker roles, Jeremy played the lead bad guy, gang leader Danny Carmody. "That was a real coup (to film) at Huntington Beach. Tom went to the mayor and said 'We've got a couple of bikes here and we'll be going up and down the street.' He said, 'Sure, sure, go ahead.' The next thing you know, a big fucking trailer tractor drives up. They open up the back and there are 30 bikes! And instantly we were all set up to parade up and down the main street. Then we loaded the bikes back up in the truck and we got the hell out of there. I had an ultimate compliment paid me. Two guys from Ohio or somewhere went to the picture to see me. They said 'You weren't in that picture!' I said, 'I was killed - right between the eyes.'"

Tom let me direct my own death scene. I wore my wife Tammy's big white sunglasses. I cut them in half and glued them together. I went to the makeup man and said put the bullet hole right behind the ridge. I stood there right in front of the camera and they ran fast speed for slo mo and I put a wire thing on either side of the lenses, I went 'Uhhh!' and you

saw the glasses separate. It was cut on TV."

Slate was top billed in two movies released in 1968. He was the sadistic biker Lon in Maury Dexter's THE MINISKIRT MOB. The cast included Patty McCormack (PV # 23), Diane McBain, Sherry Jackson, and Harry Dean Stanton but it's not considered much of a biker movie. "I did the worst biker film of them all THE MINISKIRT MOB." AIP released it in May. THE DEVIL'S BRIGADE (from U.A.) was also released that month. Andrew V. McLaglen directed the major WW2 movie. William Holden starred with Cliff Robertson, Vince Edwards, Andrew Prine, Richard Jaeckel and Jeremy as



BORN LOSERS



Patrick O'Neill. THE HOOKED GENERATION was directed by William Greffe (PV #10) in Florida. Jeremy played drug dealer Daisy, with John Davis Chandler as Acid, and Willie Pastrano as Dum Dum. Steve Alaimo played the hero. Daisy dies with a syringe jammed in his neck. It received an R rating when released by Allied Artists in Nov.

1969 brought starring roles in two more biker movies and a last feature for a major studio. AIP released the R rated revenge movie HELL'S BELLES, also by Maury Dexter, in April. After his bike is stolen Dan (Jeremy) uses snake pit traps, trip ropes, boulders, and spiked chains to battle a gang led by Adam Roarke. Jocelyn Lane co-starred and Angelique Pettyjohn played Cherry. The G rated TRUE GRIT (released by Paramount in June) was a major event John Wayne movie. The Duke even took home an Oscar. The cast includes Glen Campbell, Kim Darby, Robert Duvall, Strother Martin, Dennis Hopper and Jeremy. "Down in Durango, Mexico. It was great. John Wayne was fun. He said 'I bet

I know what's in those saddlebags.' We said 'What what?' He said 'Grass.' Dennis and I were big tokers at the time. The director was a madman, an insane man, he had also directed THE SONS OF KATIE ELDER. Both Dennis and I were scared shitless of working for him again. He was mean. He was a son of a bitch. He screamed. 'What the hell did you do that for!? What was that?! What was that?!' Hathaway (aka Henri Leopold de Fiennes) was Belgian/American. "They find a cabin by the creek. We were the first outlaws that they encounter. They shoot off

Dennis' fingers and the blood goes spurting everywhere. If you watch closely a finger goes right in Kim Darby's face. Dennis and I decided, we'd never quit in that scene until we died. I was with that turkey. I tell people 'Duke shot me in the back.' People say 'Duke would not do that!' If you watch that movie, you'll see. If I don't get it in the back, I don't know where I get it."

AIP released Slate's most notorious biker movie, the M rated HELL'S ANGELS '69. The story was written by Slate and producer/co-star Tom Stern. Chuck (Stern) and Wes (Jeremy) are rich East coast brothers who plan to rob Caesar's Palace. They pose as bikers, use The Hell's Angels for a diversion, then let them take the blame. The angry bikers then track them and Betsy (Conny Van Dyke, who had been signed to Motown) down in the Nevada desert. Sonny Barger and other actual Oakland Hell's Angels (Magoo, Skip, Tiny...) played themselves. "Tom Stern, who was a



buddy of mine, we worked in DEVILS' BRIGADE together, came to me and said they were going to make a movie with real bikers and, "If you can write a script that makes them look good, they'll buy it." So for two months I sat typing a script. I had it in a small town bank. Stern read it and said 'Hell no, this is Vegas!' and he switched it to Vegas. It was the only

movie with the original Hells Angels. Sonny Barger, everybody. They were fuckin insane. Terry The Tramp died a year and a half afterwards. Magoo died afterwards and Sonny spent a long time in jail. HELL'S ANGELS '69 was filmed up in Death Valley. We had a vacated motel right next to the highway. The Hell's Angels found out that I had a source for liquid amyl nitrate. They imposed upon me so Winston, a great Hell's Hells Angel, he drove me down to a friend's house to

(score). That night we had a party at the motel. I remember 20 to 30 bodies writhing at the bottom of the pool, all yelling, it was incredible. They weren't

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| 59 | NORTH BY NORTHWEST (Warners) (extra) | on GUNSMOKE, BONANZA |
| | THAT KIND OF WOMAN (extra) | 69 HELL'S BELLES |
| | on MEN INTO SPACE , BAT MASTERSON | TRUE GRIT (Par.) |
| 60 | G.I. BLUES (Par.) | HELL'S ANGELS '69 (Media) |
| | THE AQUANAUTS (aka MALIBU RUN) (series to 61) | 70 THE MAN WHO DIED TWICE (A SPANISH PORTRAIT) (CBS) |
| | on PERRY MASON (twice), MEN INTO SPACE , ALFRED HITCHCOCK , ONE STEP BEYOND , THE UNTOUCHABLES , MR. LUCKY , THE DEPUTY , ALCOA PRESENTS | 71 THE CABLE CAR MURDER (CROSS CURRENT) (CBS) |
| 61 | on ROUTE 66 , HAVE GUN WILL TRAVEL , NAKED CITY , ALCOA PRESENTS , THE EXECUTIONER | on MISSION: IMPOSSIBLE , MANNIX , GUNSMOKE , BEARCATS! |
| 62 | GIRLS! GIRLS! GIRLS! (Par.) | 72 on THE ROOKIES |
| | on HITCHCOCK , PERRY MASON , THE DEFENDERS , GUNSMOKE (twice), BONANZA | 74 THE CENTERFOLD GIRLS (Media) |
| 63 | WIVES AND LOVERS | RETURN OF THE BIG CAT (TV) |
| | on THE UNTOUCHABLES , COMBAT , GUNSMOKE , EMPIRE | on THE MAGICIAN |
| 64 | on HITCHCOCK , THE MAN FROM U.N.C.L.E. , THE VIRGINIAN | 75 STOWAWAY TO THE MOON (CBS) |
| 65 | I'LL TAKE SWEDEN (Par.) | 76 on WONDER WOMAN |
| | THE SONS OF KATY ELDER (Par.) | 78 SUMMER OF FEAR (Thorn EMI) (STRANGER IN OUR HOUSE) (NBC) |
| | on HITCHCOCK , BEWITCHED , GUNSMOKE , CONVOY , CLOAK OF MYSTERY | 79 MR. HORN (USA) (CBS) |
| 66 | on COMBAT! , GUNSMOKE , THE VIRGINIAN | ONE LIFE TO LIVE (ABC soap, regular - to 87) |
| 67 | THE BORN LOSERS (Ventura Dist.) | on WONDER WOMAN |
| | WINGS OF FIRE (CLOUDBUSTERS) (NBC) | 85 THE GUIDING LIGHT (CBS soap, regular) |
| | on TARZAN , BONANZA | 86 on STARMAN |
| 68 | ALLIGATOR ALLEY (THE HOOKED GENERATION) | 88 THE DEAD PIT (Imperial) |
| | THE MINISKIRT MOB | A WHISPER KILLS (Rep.) |
| | THE DEVIL'S BRIGADE (MGM) | DEADLOCK |
| | | 89 GOODNIGHT, SWEET MARILYN (Off Hollywood) |
| | | TRENCHCOAT IN PARADISE (TV) |
| | | 90 THE DREAM MACHINE |
| | | STOLEN: ONE HUSBAND (TV) |
| | | 92 THE LAWNMOWERMAN (New Line) |

human. To give you the strength of Sonny Barger, he came out on the porch and all of a sudden all of these guys were quiet. They worshiped him. Tom had a couple of dummies of California highway patrolmen. To perk up the party he sat one at each end of a sofa. Animal, he had his arm in a cast, he carries on a conversation with them, then he started beating them, and the couch into shreds."

"Toward the end of the film I broke my leg, my right leg. The Hell's Angels went berserk, they thought, 'Oh my God, there goes our film down the drain!' I insisted they build me a

brace. For the rest of the movie I do my scenes up to there (his waist) and I'd turn to go and fall and Winston was always there to grab me. I was a hero. They couldn't do enough for me. There was a big fight outside their clubhouse and somehow I got too close to it and Animal grabbed me away. Tom Stern had the wrong attitude when it came to the Hell's Angels. He used to say, 'Hey! Sonny! Can I borrow one of your old ladies for a photograph?' This attitude kept up for so long. We were at their main clubhouse. Magoo, a big guy, talked to Sonny at the top of the stairs and said 'He's beggin' for it!' So Sonny said 'OK.' Magoo turns, starts down the stairs as Tom is coming up the stairs and without stopping, wham!, right in the face, broke his jaw. He was in the hospital for two weeks." **HELL'S ANGELS '69** was released in July. At the end of the year, Sonny Barger and his gang were hired by The Grateful Dead to provide security at Altamont.

"When it was over Sonny was in his limo. He said 'Jeremy, I've spread the word what you've done here. Whenever you need a hand, you just tell a Hell's Angel. If they question you or anything, you just tell me.' I said 'Wow, OK, thanks.' A couple of years later, I'm on my way home from camping with my kids and I look across a gas station and see some Hells Angels. There's a Hell's Angel at the car window and he said 'Mr Slate, if you're ever in Santa Barbara again and you need any help at all be sure and contact us.' Tom had a clause in the contract that if the film made 250 thousand dollars, I get a 50 thousand dollar bonus. For the first time in twenty years, he just called me the other day. I thought it was about that money. He said 'The reason I'm calling you is money. Believe it or not some guys want to do a remake.'" Stern directed and starred in **CLAY PIGEON** (71). Director Lee

Madden went on to make **ANGELS UNCHAINED** (70), starring Don Stroud, and the Manson inspired **THE NIGHT GOD SCREAMED** (71). Cinematographer Paul Lohman lensed **FILLMORE** (72) and **COFFY** (73), and went on to work for Robert Altman and Mel Brooks.

After ten years in Hollywood, Jeremy Slate was twice divorced, without a contract, being typed as a biker actor, and was ready for a change. "At the end of that ten years I was blessed with the single most adult change in my life. Tracy, a friend of mine, was the editor of *Drive* magazine, the organ for the

Teamsters Union. She went on to be the editor of *Confidential* and become a prolific writer for McGraw Hill. She and I had known each other since I came to Hollywood. I was in a bad mood. I was living in Venice. She invited me up to a place. She said 'This place requires me to have an escort.' I had to go up there and experience it. At that point I was really down. I was doing motorcycle films. I was in over 100 TV shows. This was 1970, a year of experiment. It was 15 acres in Topanga Canyon. They were experimenting with open sexuality. I went up there and it changed my life forever. Sandstone, almost overnight, made a nice guy out of me. I'd been a son of a bitch, an L.A. son of a bitch. I was just turned on to my own trip. I was signed with Hal Wallis. So was Burt Lancaster. I met a lot of actors who were the same way and I wanted to strangle them and say, 'It isn't just you, it's the people around you!' I thought, 'I'm going to get caught in this trap.' I was afraid of fame. I wanted my privacy. In June I met Sally Bedford and we were really good fucking buddies. I was a feminist. My heart was in the right place but I called her girl. She was 48. I was 46. She said "Do I look like a girl to you?" It was the beginning of my learning experience. We had a ball."

Sandstone, in the Santa Monica Mountains of Southern California, was founded in 1967 by John and Barbara Williamson as a place "where human potentials could be developed - an alternative to the high pressure industrialized life style around us." Over the years it was shut down by authorities and reopened and changed ownership several times. (info from *Adam Film World* magazine).

"There was a main house a hundred feet long and that was the living room and the dining room. It backed out into a down level. The major ballroom was downstairs with six huge waterbeds lying on the floor for company. You socialized upstairs and then you



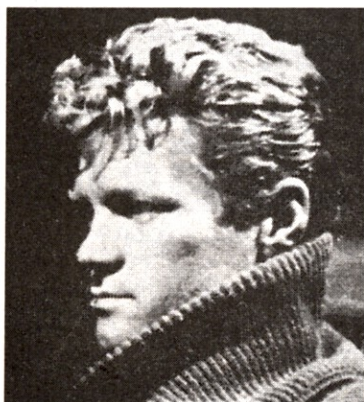
could go downstairs where there was shag carpeting. Groups used to go down there and experiment with each other. Behind the shower stall was a ballroom with a revolving globe. People went outside the windows and watched. A lot of people used to be voyeurs. People were really loving each other. It was really fun." Jeremy and Sally first experimented with bi-sexuality at Sandstone. "In 1977 and '78 Sally and I were on the board of directors of the first bi center ever established. In San Francisco. If (you don't try) you're depriving yourself of half the population." They also got to be friends with Timothy Leary. "We listened to Tim Leary and tuned in and dropped out. Brook Nelson, the owner of a club, had Leary booked to do a comedy routine in Monterey. Jason drove to the airport and met him. He spent the entire day with Timothy Leary. At the club, Tim finished his act said 'I'm on my way to Doc's to see Jason Slate play that guitar.' Timmy's out there dancing away. He said to my son Jeremiah, "If they ever make a movie about me, your father should play me."

"Sally and I spent the next ten years, 1970 to '80, galavanting around the country in a motor home. We shipped it to Hawaii and lived there for two years. Twenty years ago everybody was on acid, everything was a blur. Sally and I just tripped everywhere and we were hippies and we just had a great time. There were a lot of hippies up at Sandstone. They really took to that place. People were really getting into each other. It was groovy. It was great. I made friends there I've known all my life. That was 30 years ago. If I saw a member of Sandstone today, they'd be like a brother to me. It was a ranch that these people bought. It received quite a bit of attention outside of this country. We were constantly dealing with German filmmakers and crews from across Europe. There was a documentary made about it." SANDSTONE (75) was an X rated feature made by Jonathan Dana and Bunny Dana with music by Dennis Dagon (of The Surf Punks).

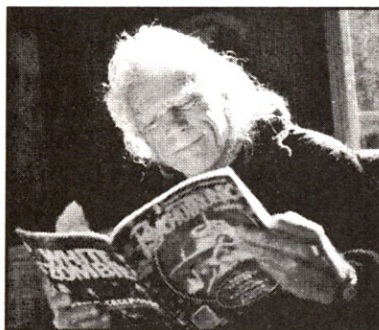
"After a ten year hiatus with Sally, she stayed in S.F. and I went to L.A. and started to look for work again." Slate did work during the 70s, usually on TV. THE MAN WHO DIED TWICE (70) stars Stuart Whitman and Brigitte Fossey. It was made in '70 but CBS didn't show it until '73. THE CABLE CAR MURDER (71) was a CBS pilot feature starring Robert Hooks and Slate as cops. THE CENTERFOLD GIRLS (PV #24) starred Andrew Prine as a psycho killer. STOWAWAY TO THE MOON (75) was a CBS movie

starring Lloyd Bridges. Jeremy played Linda Blair's father in STRANGER IN OUR HOUSE (78), a Wes Craven NBC movie that was a theatrical release in Europe. MR. HORN (79), from CBS, stars David Carradine (PV #4) and Karen Black (PV #1). It was his last west coast role for years. "L.A. is my least favorite city in the whole fucking world. Oh God! I got spit out, haven't been able to get a job down there in 20 years."

In '79, Jeremy landed a long lasting steady acting job. He became a regular on ONE LIFE TO LIVE, playing Chuck Wilson. "I went to New York on a whim. My agent said "They're offering you a two day part on ONE LIFE TO LIVE, would you be willing to spend your own money to get there?" I did the two days work and came back. He called back and said



Jeremy in '66 and recently



"They're offering you a two year contract.' It was a great great experience. It was totally different from anything else I ever did. Imagine this, as an actor, you go in at 7:15 in the morning and are handed a 100 page script. It has to be edited, music to go in, everything ready to go on the air. Phil Carey came out about a month after I did and he's still on it. We pulled our sheets out of the script and threw the rest away. One day I looked sour as hell. He said "What's the matter with you?" I said '44 fucking pages!' He kept walking and held up his pages and said ? '52!' You go through a big scene with seven cameras going. If you goof, you keep going. The worst thing I ever did was, my line was "If it ain't broke, don't fix it." I said "If it ain't fixed, don't break it." We go through the rest of the scene, 'OK, Next scene! Set up!' The actors look good but they often get caught. Soap opera stars have a reputation for poor acting, but man, it's great acting. I've seen some stuff on that show that rivals anything anybody else can do. I wrote a book about it ? Acting On The Edge - Five Years On A Soap Opera."

After the soap work ended (in 87) Jeremy was top billed as a mad doctor running an asylum in THE DEAD PIT (PV #6) and was in DEADLOCK with James Hong (PV #4). GOODNIGHT, SWEET MARILYN was mostly footage from GOODBYE NORMA JEAN (75), also by Larry Buchanan (PV #24). Jeremy plays a guy who claims that he killed Marilyn Monroe and relates flashbacks. THE DREAM MACHINE (90) was a Corey Haim movie. Jeremy's last movie role to date was as a priest in THE LAWNMOWER MAN directed by Brett Leonard (THE DEAD PIT).

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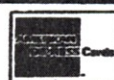


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RON MANN

Interview by Ian Johnston

Ron Mann is happy to stay a documentary filmmaker. Over the years, the maker of such Psychotronic friendly documentaries as *COMIC BOOK CONFIDENTIAL*, *TWIST* and the recent *GRASS* has made a few forays into TV and dramatic feature work. But he always ends up back directing documentaries for the big screen. Still, despite being one of the most successful filmmakers in his field, it's not exactly the most lucrative profession. "Keep your day job if you want to be a documentary filmmaker," says 42-year-old Mann, who lives in his hometown of Toronto. "There's that old joke - what's the difference between a 12 inch pizza and a documentary filmmaker? You can feed a family of four on a twelve inch pizza."

To help keep his family "fed," Mann is now working on no less than four new documentaries. They include a look at hitchhiking, and a profile of sixties hot rod artist Ed "Big Daddy" Roth. Much of Mann's work to date has focused on sixties culture. Which is a bit strange - since Mann wasn't even a teen-ager when that decade ended. "I had an older brother who would drag me to Ban The Bomb demonstrations, and get me Fugs records. So I was very conscious of being part of the youth culture of the time. When I started making these films in the eighties and the Bush, Reagan years, the sixties were seen as a failure. Anything from then was seen as this failure. I was interested in documenting alternative culture just so there would be a record of these artists, painters, poets and musicians."

"Robert Crumb for instance. There was no film on him, which was partly his choice. I was the first person to film him. Same with Tom Waits. I felt a responsibility to make an effort to correct what I saw as a serious flaw...sort of a cultural historian would approach it and look at a way of preserving an alternative culture. Otherwise it doesn't exist." No surprise that the first film Mann remembers seeing in a theater was a documentary - *THIS IS CINERAMA* (52), a promotional film for the new wide screen format. "I was about four. *THIS IS CINERAMA* starts off with this scene of a roller coaster ride like you're on it. The people in front of me threw up. I thought wow, I love going to the movies. What excited me about film was film. Right from the beginning, I was a film junkie who went three, four times a week starting when I was 14, 15. I went to (Toronto's) Roxy, a rep cinema - they used to program stuff like *MILLHOUSE* with *REEFER MADNESS*. Seeing *SATYRICON* or seeing *TRUCK STOP WOMEN*, it was all just mind blowing to me. I think going to the Roxy was really my education in film. That and going to film festi-

vals. I used to hitchhike down to Stratford (Ontario) for their annual film festival before the Toronto festival got going. We'd sit around in a group of 50 people and listen to Roger Corman. I went to Cannes when I was sixteen. Slept on the beach. The police would hose you down in the morning, then I'd watch movies all day and sleep on the beach again. Did that for a lot of years."

Mann's early forays into filmmaking were the typical super 8 "volcanoes exploding, plasticine dinosaurs melting" shorts, though he quickly graduated to bigger things. His first 16 mm work, the one hour *FLAK* (76), was made when he was only seventeen. It's a drama about disgruntled factory

workers whose sixties idealism has given way to survival tactics. Pretty heavy stuff for a teenager. "It's about how we evolved in the seventies. All these workers can do is talk about their problems and can't effect any change. Sort of about the contrast between the sixties and today. Very improvised script. I was pretty precocious I guess. I think that's still my favorite film for the reason I didn't have any pressure. Very pure." Mann says his biggest influence from the start was Emile de Antonio (1920-89), the maker of such innovative sixties and seventies documentaries as



COMIC BOOK CONFIDENTIAL - R. Crumb

POINT OF ORDER (64), *IN THE YEAR OF THE PIG* (69) and *MILLHOUSE* (71). "de was one of the first people to use irony in documentaries - juxtaposing images. *MILLHOUSE* starts off in a wax museum, where they are unveiling Nixon and putting his head on. Unbelievable. I had a close relationship with de for ten years. He was like my father. He taught me important things - such as drinking and gambling. I once spent a week in the Chateau Marmont with de behind closed doors playing poker. I now represent his estate. He once said that making docs is not a step up to making fictional films. Documentaries can be works of art, and effect change. de was very anti-Hollywood in his approach. I went the other way - I wanted to bridge the gap, take it out of the underground, and bring a bit of Hollywood to it."

His first chance to do this was *IMAGINE THE SOUND* (81), a jazz film featuring such overlooked jazz icons as Cecil Taylor, Archie Shepp, Bill Dixon and Paul Bley. "I didn't want to do the traditional jazz film - shaky cameras, dark dungeon cafe, constant cutting away from performance. And I was never into that whole Voice of God thing telling you what you are watching while you watch it. I didn't want to bore people. There's always this belief that docs are suppose to be good for you - which is the same as saying you're going to learn something and it's going to be boring."

POETRY IN MOTION (1982) is a performance/ interview film featuring over 20 avant garde names like John Cage, Charles Bukowski, Allen Ginsberg, William Burroughs, and Jim Carroll and Tom Waits, who performs the song "Smuggler's Waltz." "Again, it was just a matter of calling these folks up, you know. With Tom Waits, I was always a fan, so I called him up. He liked the idea that he was in a crowd of poets - He was - for me - continuing the troubadour tradition. Recently, I was in California in some record store. The manager said that Tom had come in and bought the soundtrack to GRASS. I guess he still remembers. I was good friends with Jim (Carroll). The scene in the eighties was really all these poets mixing with rockers. You know William Burroughs performing in rock clubs, and Patti Smith influencing Jim to become a rock musician and he in turn influencing Patti to become a poet. Originally I was set to direct (Carroll's) BASKETBALL DIARIES way back in 1984." POETRY IN MOTION eventually became one of the first films to be transformed into an accompanying CD-Rom, which Mann continues to do with all his work.

Mann was at the helm for the 1983 low budget drama LISTEN TO THE CITY, a surreal, political tale of labor and political strife that featured the odd cast of P.J. Soles (ROCK AND ROLL HIGH SCHOOL), Lenny Kaye, and star Jim Carroll - who is worth the price of admission just to watch him walk dazed through the streets of Toronto hooked to an IV cart. The soundtrack - a bigger hit than the movie - was supplied by then-big Canadian band The Spoons. "That film was made when I was 24. Kind of an experiment, sort of a political metaphor. About Utopian reality. A lot of my films have that in the extreme - that belief in human potential." Though it flopped (not exactly an uncommon occurrence for Canadian films), LISTEN TO THE CITY did lead indirectly to Mann's first and only taste of Hollywood.

"After LISTEN TO THE CITY, I was in debt. So producer Joe Medjuck (TWINS, ROAD TRIP, EVOLUTION), who'd just finished a small film called GHOSTBUSTERS, said to me - come up with a few ideas and I came up with 30 or them. And he hired me. I had a three picture contract with Ivan Reitman when I was 25 years old in Hollywood writing comedy essentially. I was living in a trailer - out back of me was Pee Wee Herman cutting his first movie. I was working in an old Three Stooges trailer at Burbank Studios, which was then Columbia Pictures. I just wrote and played basketball mostly. I wrote a comedy called Hoods In The Woods - about JDs taking an outward-bound rehab program. I also worked

behind the scenes on Ivan's LEGAL EAGLES (86), which I took my name off, but mysteriously got put back on."

The Hollywood experience lasted a year. "I decided very quickly that wasn't for me. On the side, I was interviewing Jules Pfeiffer and Will Eisner, Bill Gaines and all these comic book freaks. That was what interested me." Those interviews - plus talks with Robert Crumb, Jaime Hernandez, Bill Griffith, Jack Kirby, Frank Miller and Stan Lee - came to form COMIC BOOK CONFIDENTIAL (88 - PV #20), which looked at the history of underground comics and comic book artists. In many ways, it's typical Mann - fast-paced, with loads of



Jim Carroll and Tom Waits



archival footage, animation, music and interviews. "Again - it was all about giving recognition to these visionary artists - people who I felt hadn't gotten the right attention. I think the point of the movie is about how America treats its artists. Crumb was a guy who got ripped off by the media. You can get him going about Keep On Trucking, and how much he hates his association with FRITZ THE CAT. And where did he end up? He moved to France. Happened with jazz musicians as well." For COMIC BOOK CONFIDENTIAL, Mann also interviewed Frank Zappa on the subject of censorship, though Zappa was left on the cutting room floor. "I asked him one question, and he talked for eleven minutes. I didn't interrupt him. I didn't want to. And then - with the 16-millimeter, we had to reload another magazine, and ask another question. I'd really like to do a film about him some day."

TWIST (89 - PV #19) took a terrific subject - the history and mania surrounding that sixties dance craze - and expanded on it to encompass the change in America in the early sixties. "Sort of how white culture went from squareness to awareness. And how white culture ripped off black culture. It's the real story of HAIRSPRAY, and my way of correcting those Dick Clark versions of history which we'd otherwise be left with." TWIST featured Mann's typical fast-paced use of graphics, music, and fun footage of everything from Gene Krupa to Marshall McLuhan giving his assessment of the Twist. There's also the expected interviews; not only with Chubby Checker, but Hank Ballard, The Parkettes, and some of Dick Clark's old teen dancers. "I was glad to give credit to a guy like Cholly Atkins. People would not be dancing the same way if it wasn't for him. And (original Twist writer/performer) Hank Ballard...his story is pretty typical. I like the movie a lot because the people in it are real salts-of-the-earth, and I think it was the first time the American Bandstand dancers talked about stealing their dance moves, which was just unbelievable."

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Uncensored and
the censored American version

Mann's experience on series TV turned out worse than his Hollywood experience. He directed a segment on Jack Kerouac and Elvis Presley for the documentary series THE FIFTIES (1971), though he later took his name off it. "It was cool interviewing all these guys like Sam Phillips and Ginsberg. But they (producers) re-edited it in the end and I took my name off it. They paid me great though."

GRASS (99 - PV #34), easily his most popular and controversial film to date, takes a scathing look at the U.S. government's \$250 billion war against marijuana: keeping a running tote board throughout the film of the money spent to stop this "menace." Footage includes bits from sixties anti-dope propaganda films, government experiments, and appearances by everyone from Richard Nixon to The Fabulous Furry Freak Brothers (artist Paul Mavrides worked on the film's graphics). It's narrated by NATURAL BORN KILLERS star Woody Harrelson. The film's music - which includes

songs from Cab Calloway, Rick James and Devo's Mark Mothersbaugh - proved a bit of a problem. Herb Alpert refused to allow his "Tijuana Taxi" to appear, and other songs refusing to participate included "Tea For Two" and Steve Miller's "The Joker." "People have forgotten to a certain extent that this issue (the war against marijuana) is not simply a joke but still a serious problem that's getting worse. Under Clinton, there were 600,000 people arrested in the U.S. for pot (in 1999)."

Trouble with the film has come from both Canada and the U.S. In Ontario, the film was briefly banned for a sequence showing a monkey smoking pot. "It was deemed cruelty to animals, which was ridiculous. It was historical footage from the 1970s - US. government footage. When we

appealed, we said they weren't monkeys but actually Ontario politicians. They came to their senses after we appealed." In the U.S., the video box cover for GRASS - showing a hand holding a lit joint - was banned by the MPAA. "Now the Restricted sticker covers over the marijuana cigarette. The Canadian version lets it go. It's pretty sick. Not going to find it at Blockbuster. But in Canada you will." Mann says he was nervous when he brought the film across the border into the U.S. for a tour. He recalls a 1983 Canadian anti-nuke film IF YOU LOVE THIS PLANET by Helen Caldicott, that was banned by the U.S. government. It subsequently won an Academy Award.

"There is a law that says if I'm putting out propaganda that advocates the overthrow of the U.S. government somehow...I am very careful when I carry this film over the border. I can't say that I have a film about marijuana. First of all, if you admit smoking it, you could be kept out of the country for five years." GRASS - which won Best Documentary at the Genies, the Canuck equivalent of the Oscars - has proven a big hit overseas. "It was a huge hit in Singapore. You can't even jaywalk in Singapore let alone smoke a joint. So when a film like GRASS does that suddenly you start wondering. I went around the world with GRASS. You tend to forget that alternative cultures exist and thrive everywhere. There's more cool people out there than you think. Part of the reason it's done so well might be that it's Anti-American - very critical of the American government. A lot of people have a thing about America as policeman for the world. So critiquing America's failures is always popular." A GRASS soundtrack LP and book were also released.

Just before this interview, Mann returned from a six-week trip filming 320 hours of footage for WHAT EVERY YOUNG PERSON SHOULD KNOW, a doc following Woody Harrelson on his SOL (Simple Organic Living) Tour up the Pacific coast. The tour touted alternative ways of living and environmental issues, among many topics. "I called Woody about it and he said it was a no-brainer that I come and film it. I describe it as Electric Kool Aid Acid Test on Wheat Grass. Which was pretty much what it was. Woody biked down the coast talking to students about lots of topics, but mostly safe food. He was followed by a bus run by hemp fuel.

It was sort of his way to raise student spirits by promoting alternative political solutions, including looking at what you buy and eat. I agreed with a lot of things. But to me the film is all about activism. New and old. Woody had this whole entourage including a Yoga instructor and a hemp activist and organic chef. It all sounds new agey and kooky, but it was real inspiring. I think it's going to be good. And very funny. It's also the first time I've done cinema verite." Bob Weir, Anthony Keidis and the late Ken Kesey are also in it.

More in the spirit of TWIST and COMIC BOOK CONFIDENTIAL will be CONFESSIONS OF A HOT RODDIN' PIN-STRIPIN' KUSTOMIZIN' TEENAGE ICON, his upcoming look at Ed "Big Daddy" Roth, who he interviewed shortly before his

death. Lions Gate Films is backing it. "All roads lead to Roth. His hot rod pinstripping and monster art creations were a staple of every teen at one time. Everyone had a Rat Fink t-shirt. The film will look at the craze for cars and drag racing, and Roth's part in all that. There'll be a lot of animation in it too. The whole story is being told by Rat Fink."

Also on Mann's crowded upcoming schedule is WIGGING OUT IN WAWA, a documentary on hitchhiking. He is currently trawling the public for bizarre and scary hitchhiking stories. "I'm also producing a film on film critics (FOR THE LOVE OF MOVIES). The history of American criticism. Very much acknowledging the influence of critics that championed great works of art. Like Pauline Kael and BONNIE AND CLYDE." Mann still sees himself as something of a

filmmaking radical - mostly by default. "There's very few people making docs in 35 mm, Dolby digital, which I do. The trend obviously now is little DV cams. I'm still going the opposite way. I feel my films so far have made some kind of difference. And that's what I want to continue to do - to rescue stories and artists from potential obscurity - artists who would otherwise be left in the ditch. My films are like primers. I produced a film (BRAKHAGE) about (avant garde filmmaker) Stan Brakhage. People probably don't want to sit through 300 Stan Brakhage films - but may sit through a film that introduces them to his work. A lot of artists probably are introduced to new audiences through movies, which go all the way around the world."

Ron Mann's official site is at www.sphinxproductions.com

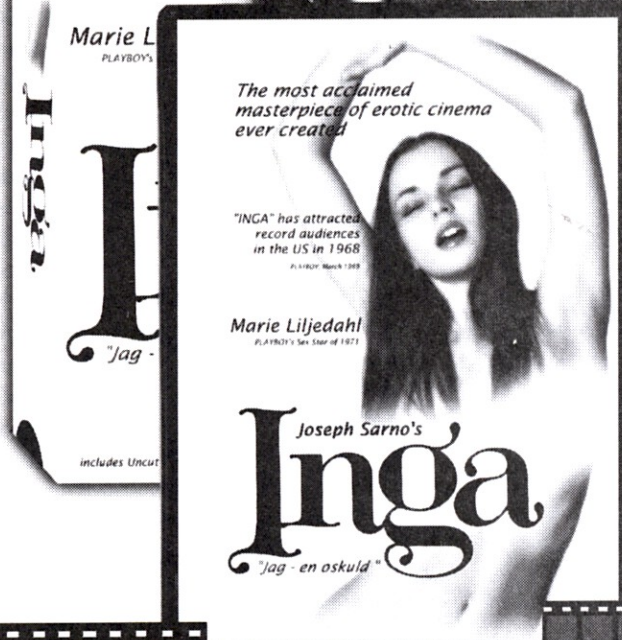
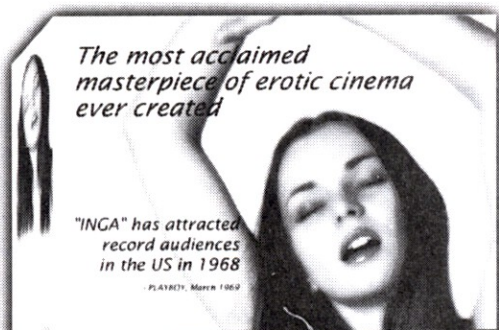


Joseph Sarno's *Inga* "Jag - en oskuld"

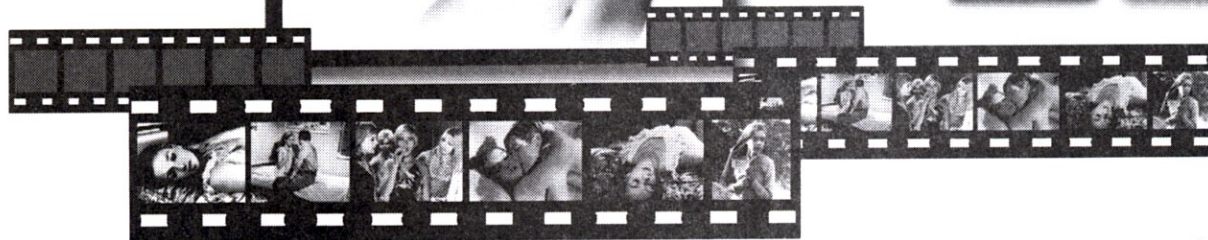
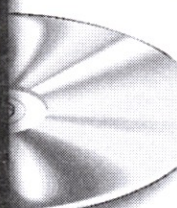
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Shotguns, Blades, & Samurai Frogs - Zen filmmaker DONALD G. JACKSON

Interview by Dean Garrison (and MJW)

Notorious Gonzo writer, producer, cinematographer, and director Donald G. Jackson is not as famous as his friend James Cameron and not as infamous as his friend Fred Olen Ray, but claims his own niche as a self-described "Zen filmmaker." Jackson's films run the gamut from sci-fi to softcore, western to fantasy, from cops and robbers to martial arts. His shoot-on-the-run, fast break style has produced some low-budget and no-budget films that have proven to be moneymakers for New World Pictures, HBO, and others. He has made movies on 8mm film, 16mm, 35mm, IMAX, and numerous video formats.

"I was born on April 24, 1943 in Tremont, Mississippi. My parents moved to Adrian, Michigan where my relatives had already relocated because of new jobs in the automobile industry." Note: Adrian is near Toledo, Ohio and was an easy drive to the cities of Jackson, Ann Arbor, and Detroit. Jackson has been a comic fan since he was a kid. "The first exciting fantasy, escape visuals I remember being affected by were the Sunday Puck and the comic weekly sections in the Sunday newspaper. Things like Prince Valiant, Flash Gordon, Tim Tyler's Luck, and Tarzan caught my attention. Later, I discovered the really cool newspaper comics, like Ben Friday, Chris Welkin, and Jeff Cobb that are very rare and hard-to-find today. I collected comic books since I was five years old. I still have many. Wish I could have kept them all. I remember Doll Man, Robot Man, Sub-Zero, Fighting American, The Avenger, and many more. I was especially inspired by artists like Joe Maneely, Bob Powell, Dick Ayers, Wally Wood, Jack Kirby, Bernie Krigstein, and Alex Toth. I actually had Alex Toth interested in doing production designs for HELL COMES TO FROGTOWN, but New World wouldn't allow him in the budget. Comic panels were like shots from movies. They allowed me to study the exciting angles. I started drawing comics as a kid, just to be able to create the cool angles. I didn't care about the story, only about the way the art looked. I did create some cool characters though. I spent a lot of time dreaming up new and original comic characters."

"Recently, I returned to Adrian and visited the newsstand where I bought all of my comic books from the years 1948 to early

1981. The place hadn't changed. Brought back a lot of memories. Also visited the theater where I saw the famous serials - Clyde Beatty in DARKEST AFRICA, ROCKETMAN, THE SECRET CODE, and the great double-bill westerns - Lash LaRue, Red Ryder, Durango, and many more. I was interested in sci-fi from the early 50's TV shows like SPACE PATROL, TOM CORBETT, SPACE CADET, ROD BROWN, ROCK-ET RANGER, ROCKY JONES, TALES OF TOMORROW, and later TWI-LIGHT ZONE and THE OUTER LIMITS."



Jackson started making films during the 60s. "I shot a music video with an 8mm Bolex for 'The Eve Of Destruction' in 1965." Note: Barry McGuire's famous apocalyptic anthem went to #1 on the charts that fall, despite being banned in some markets. "Also shot football games for different high schools with a 16mm Bolex. I'd made short films in 8mm, 16mm, and Super 8. I was one of the first people to own the Bell and Howell Super 8 Filmosound camera and projector."

"(Many) of my great pop culture experiences - concerts, film festivals, etc. were in Ann Arbor around the University of Michigan. I also had a lot of fun in Toledo, Ohio tracking down and getting to know famous newspaper adventure strips cartoonists. I was first into folk music and Detroit was the home of places like the Chessmate Coffee House

where people like Gordon Lightfoot used to play. Later, when I hooked up with Ted Nugent and was going with him to concerts, I got to meet John Cougar Mellencamp, Aerosmith, and others. Detroit radio had a guy named Russ Gibb who put on a lot of concerts at the Grande Ballroom - early Stooges, and of course the MC5. I have some great footage of the MC5 at a Love-In in Ann Arbor that the cops shut down. There was a riot!"

In 1975 Jackson and Jerry Younkins, sharing producer, director and script writing duties started making THE DEMON LOVER, reviewed in PV #18 (as DEVIL MASTER). Most of it was shot at a private castle in the woods near Jackson, MI (known for it's prison). "The town was pretty dull." Many myths surround this local horror movie. One is that Jackson cut off a finger to collect insurance money to finance it. "I worked in several factories over the years

running heavy duty machinery and punch presses, but I was always very safety conscious. I met Jerry Younkens right after he'd cut off some of his fingers in an accident where he was operating a punch press without safety guards. He could have got some real money in the insurance settlement, but he'd have to wait a long time. Instead, he took ten thousand dollars for his fingers. It is true he used some of that money for pre-production expenses like trips to New York to find props. But no - he didn't cut off his fingers to get the money to make THE DEMON LOVER. He wasn't that crazy. He showed up in L.A. three years ago homeless and living in his van. I let him move into my North Hollywood office for two months, but the landlord kicked him out for playing loud music. He still writes scripts and dreams of one day making another movie. I wish him well."

"When I interviewed Tobe Hooper on the phone shortly after

TEXAS CHAINSAW MASSACRE came out, he got me in touch with Gunnar Hansen. Gunnar had some friends in Ann Arbor, so he was a natural to be in the movie. Didn't really consider him a professional actor - he'd only played Leatherface. Later I recommended him to director friends like Fred Olen Ray. He's done a lot of movies since THE DEMON LOVER. A few years ago, I ran into him at the San Diego Comic Con. He feels I cheated him out of thousands of dollars on back end points. Fact is THE DEMON LOVER never recouped the production cost. Val Mayerik had been in plays in Ohio. Besides drawing Howard the Duck, he wanted to act. Recently got back in touch with me. For a while we were talking about doing a Return Of The Demon Lover movie - but decided why bother. I wasn't able to ever find the 35mm prints and original elements to put out a new DVD."

DEMON LOVER received local publicity. "We were on the front page of the Detroit Free Press, and local Jackson papers. Also we had a full page spread in a National Enquirer type tabloid sold at supermarkets. And we were on the VIC CAPUTO show in Detroit. My friend Dennis Skotak actually videotaped the show on a Sony reel-to-reel video recorder. We had three World premieres - Jackson, where the next-door movie was STAR WARS, Adrian, at a Drive-In, the other drive-in was showing FOOD OF THE GODS, and The Lyric Theater on 42nd street (where they shot a scene for TAXI DRIVER). We out grossed CARRIE that was playing across the street."

"We never made any money for showing the picture ourselves. Soon found out that if we didn't have another movie to follow, then theaters felt they didn't have to pay us. We tried working with sub-distributors in Texas who played the movie in their area, and Florida, etc. Could never collect any money. I finally made a deal in California with William Eliscu, but he never put the movie out as he promised. I think he ended up using it as part of a future library. He had all seven 35mm prints and original elements. Now everything is lost. He did make a home video deal for us, but it was a poor quality transfer and we never received any money besides a small upfront payment. We were supposed to get the rights back in seven years - but it ended

up being bootlegged by a few other small companies." DEMON LOVER has been on video under many titles over the years.

DEMON LOVER helped inspire other local Michigan filmmakers. "Sam Rami came to one midnight show of THE DEMON LOVER and was inspired that I'd made a movie in 16mm that got blown up to 35mm and was playing in theaters." Note: The much younger Rami was making Super 8 shorts at the time. "I also have several taped conversations with Bruce Campbell when he called me for technical details on the 16 to 35 lab process. My friend Bob Dyke in Detroit called me one day and said that Rami had got some investors and was shooting Book Of The Dead. The rest is history. As a side note - because Rami just made SPIDERMAN. I had a post card from Stan Lee saying 'I hope you're right about SPIDERMAN being successful. We sure like him.'"



Doing a documentary on the making of a local Indy film was an unheard of concept in the 70s. DEMON LOVER DIARY (79), which still sometimes plays at film festivals and revival theaters, wasn't a self-promotion tool though. It was made with a mocking tone by a pair of New England outsiders. "I attended a screening of a new print of THE DEMON LOVER DIARY two years ago in Hollywood. The show was put on by Mark Rance who was the soundman with (directors) Jeff Kreines and Joel DeMott. Mark lives and works here in L.A. Jeff and Joel have a used equipment business in Alabama. These guys were sly and knew what they wanted. I never knew they had ten thousand dollars from the AFI to make a movie about a guy with no money trying to make a movie. Lots of the footage was fake and staged for the

camera, but I went along with the gag - and it is hard to tell what is real. Seeing the movie today, I have mixed feelings. It's great to have that part of my life on film, but they were really out to destroy me and prevent the film from getting made. Far as legal problems, not one person in THE DEMON LOVER DIARY ever signed a release including Ted Nugent. Could be that's what they are afraid of and why it has never been released on tape. But maybe now, over twenty-five years later, they might change their mind. Problem is the movie makes them look bad. Anybody watching the movie can see right through their motivations. No person in the movie had the money to hire a lawyer and sue them. Besides, all publicity is good publicity. And people around the world were enjoying the film."

"Ted Nugent was a friend of Jerry Younkens. He was originally going to do the music and be in the movie. I have tons of Super 8 behind the scenes during pre-production. It took so long to look for money that by the time we started shooting, Ted had signed a major recording deal and the songs he'd written for us like 'Cat Scratch Fever' never got to be used." Note: "Cat" - #30 in '77, was the biggest hit of Nugent's long career. "Bob Seger, another up and coming Detroit artist, expressed interest in being in the movie, but it never worked out." Note: Although Seger had recorded local hits since the mid 60s, he didn't made the national top ten until '76.

(Jackson is usually the producer, director, writer, editor and cinematographer of his own movies)

- 76 **THE DEMONLOVER** (COVEN, DEMON MASTER, DEVIL MASTER, MASTER OF EVIL) co-P/D/S
- 79 **DEMON LOVER DIARY** (subject of)
- 81 **I LIKE TO HURT PEOPLE** (New World)
GALAXY OF TERROR - additional cine.
- 82 **SCALPS** - add. cine.
- 83 **BIOHAZARD** - add. cine.
- 84 **THE TERMINATOR** - add. cine
- 85 **ROLLER BLADE** (New World)
UFO: SECRET VIDEO
ARMED RESPONSE - stunt camera
- 87 **HELL COMES TO FROGTOWN** (New World)
CYCLONE, COMMANDO SQUAD - both add. cine.
- 88 **ROLLERBLADE WARRIORS: TAKEN BY FORCE** (Raedon)
KILL, KILL, OVERKILL (TWISTED FATE)
- 90 **SHOCK 'EM DEAD, CLASS OF NUKE EM HIGH 2, TWISTED JUSTICE** - all add. cine

- 91 **THE ROLLERBLADE SEVEN** (York)/RETURN OF THE ROLLERBLADE SEVEN/LEGEND OFS(P/D/S/cine/act
THE DIVINE ENFORCER - add. cine.
- 93 **FROGTOWN II** (York)
CARJACK, IT'S SHOWTIME, DEVIL'S PET (THE LAST IMPRESSION)
- 94 **QUEEN OF LOST ISLAND, LITTLE LOST SEA SERPENT**
- 95 **BIG SISTER 2000, RAW ENERGY, BABY GHOST**
- 96 **TOAD WARRIOR** (HELL...3)
ROLLERGATOR
on STRANGE UNIVERSE (as director)
- 97 **GUNS OF EL CHUPACABRA**
HOLLYWOOD COPS (ROCK N ROLL COPS) P/cine
- 98 **ARMAGEDDON BOULEVARD, LINGERIE KICKBOXER, MIMES: SILENT BUT DEADLY**
BILLY FRANKENSTEIN - S
- 99 **THE DEVIL AND JACK DANIEL** (RIDE WITH THE DEVIL)
- 00 **ONE SHOT SAM** - D/star
- 01 **VENOMOUS** - add. cine.

"After THE DEMON LOVER, I met The Sheik and a wrestling promoter who wanted to make a wrestling/ horror movie. We started shooting Ringside In Hell. The money was impossible to raise, and we lost our continuity. I turned the movie into a docu-drama and New World later bought it under the title I LIKE TO HURT PEOPLE. Our big star was Andre The Giant. New World put out the movie on videotape and laser disc. It has also been shown on television. Chances are it will be out again soon on DVD.

I was a fan of both The Ghoul and Ghouardi. We almost had a deal to make a movie in Detroit called Ghouardi On Mars. He (The Ghoul) was doing his show at CH. 62 where I was working on I LIKE TO HURT PEOPLE. We had several meetings with his manager." I LIKE, also featuring Abdullah The Butcher, was filmed from 1977-80. New World released it in '85. The Ghoul (Ron Sweed) is still hosting movies on TV in Cleveland.

"I've worked in California as a filmmaker since I got off the bus on January 13, 1981. And I've worked in every format including IMAX/OMNIMAX. GALAXY OF TERROR (81) was my first Hollywood film job for Roger Corman. I was assistant cameraman on the special effects crew. I mainly worked with Randy Frakes, and we both reported to Bob and Dennis Skotak who were in charge of doing all the shots. I'd been used to shooting everything myself back in Michigan, but had a lot to learn about how special effects were shot. Jim Cameron was directing second unit. I was working at night, but would visit his set during the day. James Cameron also hired me to shoot second unit on his one and only extended music video - the spaghetti western themed "Reach" for Bill Paxton's band Martini Ranch. At the world premiere for the music video, I met Jim's brother Mike and hired him to fly me in his ultra-lite glider to do a shot for ROLLER BLADE WARRIORS." Note" Paxton was a set designer

for GALAXY OF TERROR.

"I've known Fred Olen Ray since 1977 and consider him a good friend. He'd discovered THE DEMON LOVER when it showed at his local Florida drive-in. When Fred moved to Los Angeles, I gave him the idea for SCALPS (82) and BIOHAZARD (83), which I did second unit photography on. Over the years he'd hire me from time to time for an extra camera during action sequences on movies like CYCLONE, COMMANDO SQUAD and ARMED RESPONSE. In BIOHAZARD, I do a quick appearance. There are two ambulance guys in it, and I think Fred played the other one. Fred is in my movie RIDE WITH THE DEVIL and is also in my new film, ONE SHOT SAM. He bought my BILLY FRANKENSTEIN (98) project and made it into a movie



DEMON LOVER

for HBO. I have a writer credit and co-executive producer credit on that."

By the time Jackson directed for New World, founder Roger Corman had moved on. Corman sold the company in '83, then sued them over payments in '85. "My connection at New World Video was Tony Randel who I'd worked with on GALAXY OF TERROR. He got moved up from an editor to an executive. Tony helped me to get New World to buy I LIKE TO HURT PEOPLE. They gave me a fifty thousand dollar advance on the film and it made a quick one half million for New World Video. I'd already started shooting ROLLER BLADE (85) on my Visa card with leftover film stock. New World gave me another fifty thousand advance to finish it. It was all shot silent and dubbed in later. ROLLER BLADE (PV#35) made them over one million dollars. I put an ad in a local casting newspaper called Drama Logue. It read - "female wanted 18-23. Must roller skate and know martial arts." I found Shaun Michelle first, then we put ads in for the remainder of the cast and I found Suzanne Solari. She was 20 years old. Suzanne is also in ROLLER BLADE WARRIORS, KILL KILL

OVERKILL, and UFO: SECRET VIDEO. When I was shooting second unit on the Martini Ranch video, Suzanne was with me for a couple days and got to know Bill Paxton. He kept saying that she reminded him of Claudia Cardinale from ONCE UPON A TIME IN THE WEST. The last time I saw her was around 1990. Nice lady."

"The best music (in my movies) was the original score for ROLLER BLADE (85) done by Bob Garrett, a friend of (screen-writer) Randy Frakes and former room-mate of Jim Cameron. Now Bob is working on ROLLERBALL (02). He has both posters framed on his wall side by side." Female ROLLER BLADE cast members included Michelle Bauer, Lisa Marie (later Mrs. Tim Burton), and Barbara Peckinpah, no relation to Sam. "Never knew too much about Barbara. She came along with Michelle Bauer when New World wanted me to add some naked girls. I think Barbara had done a few adult movies, but I never knew for sure. Peckinpah was just a name we made up for her."

Like many of Jackson's later movies, ROLLERBLADE has a post-apocalyptic setting. "The ROLLER BLADE and FROGTOWN movies were all influenced by Trashman, a comic strip drawn by Spain Rodriguez. This strip was actually out long before MAD MAX, ROAD WARRIOR, and all the other post-nuclear holocaust movies. I also was inspired by Vaughn Bodé and his comic strip - Junkwaffel Soldiers. Kevin Eastman also drew inspiration from Bodé for Teenage Mutant Ninja. In addition to post-nuke, I also like the concept of the alternate-universe mix-and-match world, such as the movie STREETS OF FIRE."

"I was shooting the very last shot for ROLLER BLADE and I saw a sign that was spray-painted on a brick wall that read Frogtown. That is the truth. Sam Mann who played the part of Waco in ROLLER BLADE suggested I call a movie HELL COMES TO FROGTOWN. There's a real place somewhere with a history about how it supposedly rained frogs in the 1920s. Skateboard punks picked up on the legend. The handwriting was on the wall! When New World asked what I wanted to do next, I said HELL COMES TO FROGTOWN. No other details. We shook hands and had a deal. We're selling a mockumentary called UFO: SECRET VIDEO that I made when we were waiting for the budget to arrive on HELL COMES TO FROGTOWN. This film was made in 1986, but the style didn't catch on until THE BLAIR WITCH PROJECT."

For HELL COMES TO FROGTOWN (87), Jackson took co-writing credits with Randall Frakes and co-directing credit with R.J. Kizer. "I'd known Randy Frakes since I worked with him and Jim Cameron in 1981. Randy had helped me with some story points on ROLLER BLADE, plus helped on ROLLER BLADE WARRIORS, ROLLER BLADE, and KILL KILL OVERKILL. Randy also wrote the two TERMINATOR novels and the first draft on Cameron's TRUE LIES. I'd written the story for HELL COMES TO FROGTOWN and originated most all of the characters. When the budget was going to be \$150,000, New

World Video didn't care too much about a script, but when we got bumped upstairs to the feature film division with a bigger budget that started at 500K and went to 1.5 million, then a script was needed. Randy was in England when I got the idea for HELL COMES TO FROGTOWN and as the project came together I called him on the set of ALIENS to pitch the story. When he returned to L. A. we got together at his favorite Mexican restaurant, and I pitched him the story and characters. I continued working with New World on the actual deal and budget. It was 150K without the script and was to be shot on 16mm. Once we had a script, I sat with Randy for five days while he did an 'auto-write'—it was incredible. The pages came out of the typewriter as if by magic. There were no typos, no paste-ups, and no mistakes. New World got that script, and the budget went up. For 150K, nobody gave a damn what I did. ROLLER BLADE had made them one million dollars on a tiny post-production budget. I was

given a choice. Shoot the movie for 150K in 16mm and go straight to video or, as it ended up, 1.5 million dollars with Screen Actors Guild actors and a theatrical release. The hitch was I'd have to agree to something very unusual for the time: co-director. It was R. J. Kizer, who'd done the American scenes for New World's GODZILLA 1985. It meant a lot more money for Randy Frakes and me. It was a chance for a theatrical release and to work in 35mm with famous actors. The irony is that New World ran out of money and never ordered the 1000 prints they'd promised me."

"New World put 1.5 million dollars in my bank account to make HELL COMES TO FROGTOWN, but they made me rent their office space, and hire their accountants and executives in charge of production. We

couldn't film the action script I'd written with Randy Frakes because they wouldn't let us spend the money on the actual film. All of this is documented on my director's commentary on the new Anchor Bay DVD release of HELL COMES TO FROGTOWN. We address most of the fun and problems with the movie."

"This 1.5 million picture went straight to cable TV and home video. I had made FROGTOWN, thinking it was my big time break into theatrical release. New World ended up making only one 35mm print. The television networks USA and HBO were a step down, but the reality is that more people got to see FROGTOWN on TV than would have ever seen it in theaters. TV is your biggest and best exposure. Having films on TV and being listed in TV Guide has always helped me with credibility to get investors. All I had to say was, 'Look in TV Guide. My movie is on tonight.' They'd always write me a check!"

"We shot the exteriors at the famous Newhall Movie Ranch, home of the TWILIGHT ZONE accident." A post-nuke look building was featured. "That was an abandoned Kaiser Steel plant in Fontana, California. The buildings had been blown up with dynamite. The bricks and rusted steel, along with dead tech machinery, were everywhere. My next film ROLLER BLADE WARRIORS was shot there, and



you can see a lot more of that spectacular place." FROGTOWN also features some interesting vehicles. "I believe the pink Med Tech ambulance with the gun turret was made from a 1950 Chevy panel truck. I designed the vehicle and had it built. I wanted to keep it for my collection, but New World sold it after a few years to a stuntman. The Frogtank was made from a 1962 Plymouth. LL Cool J. actually used this car later in a music video. We also use it again in RETURN TO FROGTOWN. The 1962 Plymouth is my favorite car of all time. I currently own two different ones and drive them as my regular car. For some reason I fell in love with the 1962 Plymouth, but never would have dreamed I'd be driving one beyond the year 2000!"

"Suzanne Solari was going to play Spangle in the low-budget 16mm version of HELL COMES TO FROGTOWN, but she lost the part in the big-budget version. (Solari did play a smaller role). At one time Spangle was going to be played by Sybil Danning. Daniel Stern wanted to play Sam Hell. We ended up with famous wrestler Roddy Piper and Sandahl Bergman, who was best known for CONAN THE BARBARIAN and ALL THAT JAZZ. Tony Randel was a big wrestling fan and wanted Roddy Piper for the role. New World had him come to meet me and I was convinced he was perfect! Roddy knew I'd made one of the world's first wrestling films, and was familiar with all of my stars including Andre The Giant, Terry Funk, etc. John Carpenter saw HELL COMES TO FROGTOWN and cast Piper in THEY LIVE (88). Piper went on the Johnny Carson TONIGHT SHOW show and said THEY LIVE was his first movie. Guess somebody told him not to mention FROGTOWN.

New World Pictures hired Roddy Piper an acting coach who did all the work for me. All I had to do was give Roddy his placement and say, 'Action.' But I think that "acting coach" actually hurt his performance in HELL COMES TO FROGTOWN. He did a much better job in THEY LIVE. For a long time, I was mostly an image-oriented director concerned with stylized visuals as opposed to interpreting a scene from a story point-of-view that concentrates on the performances, like a play director would do. Now I try to do a proper job with all three-story, performances, and visuals. Someone once said that 90 percent of directing is casting, and I agree. If you can find good actors, who'll follow instructions, then it helps everyone concerned. I've found good non-SAG actors and bad SAG actors. Being in the union doesn't guarantee that you're professional. The hardest thing in the world is still just to get an actor, any actor, in front of the camera and ready to work. At times, it's been almost impossible. Being a SAG-signatory helps, because it means you've got a real budget and are taken seriously. Many of the films I've done have mixed Screen Actors Guild and non-union talent in the same film."

"Sandahl Bergman had her own take on the character of Spangle. She knew the script, and we stuck to the written lines. The only thing she wouldn't do for us is nudity, which is what she did for the previous picture, called SHE (83), made in Italy." HELL also fea-

tured William Smith, Rory Calhoun and, as a frogman, Nicholas Worth. "I couldn't believe he wanted to wear a mask. He was great, but such a shame to hide his face. Proves what a great actor he is that he shines thru the makeup. Very different kind of a role from what he did in DARKMAN (90)."

The sequel ROLLER BLADE WARRIORS: TAKEN BY FORCE (88) followed the three New World releases. Frakes wrote the script and Jonathan S. Kaplan (BROKEDOWN PALACE is a recent director credit) produced. Kathleen Kinmont starred as Sister Karin Crosse with a cast including Elizabeth Kaitan, Suzanne Solari, Allison Chase, and Abby Dalton (Kinmont's mom, who had starred in 50s Corman movies). Rory Calhoun had a role too. "Rory Calhoun got very special treatment and attention on both of the movies I made with him, HELL COMES TO FROGTOWN and ROLLER BLADE WARRIORS. He was one of my favorite actors and became a good friend. The parts in both movies were written specifically for him. He had great stories about Marilyn Monroe and RIVER OF NO RETURN (54). What a guy and he had a great sense of humor. A humble man. I'd visited his place in Studio City. He sure is missed. Rory was a major part of motion picture history." Jackson continued to work as a cinematographer for others (even Troma) but his career took a new turn when he started working with martial artist and author Scott Shaw (born in L.A. in '58). Shaw became his main star and co-writer. They made so many movies, so fast that Jackson sometimes used pseudonyms (like Maximo T. Bird).

"Scott Shaw worked closely with me during the making of ROLLER BLADE SEVEN (91) and RETURN OF THE ROLLER BLADE SEVEN (92). It was on these two films that we developed what evolved to be known as Zen Filmmaking. I'd

shot movies without a script before, but not to this extent. It was a good and creative collaboration. The original un-cut director's cut of ROLLER BLADE SEVEN was a big hit in the United Kingdom. I still get fan letters from England about ROLLER BLADE SEVEN. There is actually a ROLLER BLADE fan club in the United Kingdom. They have meetings and act out the different characters, just like the old days of ROCKY HORROR PICTURE SHOW. It's bizarre."

Some viewers might assume that the "Zen" movies were made by (and for) people on LSD. "I thought LSD stood for Let's Stay Drunk! I've never got hooked on drugs or alcohol. Filmmaking has been my only high. There is nothing more exciting than creating something from nothing. Zen Filmmaking was created as a way of having fun and keeping complete creative control. It wouldn't matter if we lost an actor. The best explanation of Zen Filmmaking is to be found at scottshaw.com. This year I've written my first screenplay in 10 years because I'm getting ready to try something like DRAGNET that depends on fast quips. The dialogue has to be written so the movie will be fast paced. There are no rules and I can mix and match."



FROGTOWN II

At some point the two sequels were edited together as the video release **ROLLER BLADE SEVEN** (PV#20). Jackson was the P/D/S/cinematographer/editor and appears as Father Donato. Traci Lords was originally going to star. "I met Traci Lords when I was shooting 2nd unit and working as the still photographer on **SHOCK EM DEAD** (90). She agreed to be the female lead in **ROLLER BLADE SEVEN**. Scott Shaw had taught her how to use the samurai sword. We'd have had one hell of a female samurai warrior and been way ahead of **XENA** with a female action star, but the producer had to cause problems." Allison Chase took the female lead but it's the name guest stars that makes **SEVEN** worth seeing, including Karen Black. "We had so much fun on **ROLLER BLADE SEVEN**. Her scene was a tribute to **EASY RIDER**. First met her on **TWISTED JUSTICE** (a David Heavner movie - 90). Saw her at the 25th Anniversary reunion screening of Robert Altman's **NASHVILLE**. She is the only person I've ever worked with who was directed by Alfred Hitchcock. I love William Smith and he is my favorite actor of all time and I tell him that to his face whenever he tries to choke me to death! He's been with me on **HELL COMES TO FROGTOWN**, **ROLLER BLADE SEVEN**, **RAW ENERGY**, and **ONE SHOT SAM**. I work with him every chance I get. He is the King of the Hollywood bad men! I worked with Don Stroud on **TWISTED JUSTICE**, **RETURN OF THE ROLLER BLADE SEVEN** and **IT'S SHOWTIME**. He was always great! My friend Bill Dear also cast him in **WILD AMERICA** (97). Don is a living legend." Note: Dere, also from the Detroit area, started his career with **NORTHVILLE CEMETERY MASSACRE** (74). "Joe Estevez is a wonderful human being and a terrific actor. Not too long ago he was in a movie with his brother Martin Sheen. Joe should have his own television series. When is Hollywood going to wise up?" The cast also includes Frank Stallone, Rhonda Shear, and Korean/American porn star Jade East.

RETURN TO FROGTOWN was aka **FROGTOWN 2** (93). "RETURN TO FROGTOWN, was made for only \$180K and was 35mm, SAG, and also went straight to cable and home video. RETURN TO FROGTOWN, I feel, is a better-looking picture and has more action (than the original)." Robert Z'Dar took over the Sam Hell role. "I wanted Robert Z'Dar and no other actor. I got my wish. Robert Z'Dar has a 'recognizable' face. He's been a good friend and I've worked with him on **GUNS OF EL CHUPACABRA**, **IT'S SHOWTIME** and many others. He also plays the Frankenstein monster in **FRANKENBLADE** that I hope to finish sometime soon. But for the part of Spangle, we tried to get Traci Lords, but the producer (Scott Pfeiffer) was an idiot and wasted too much time playing the role of casting director. Traci would have been perfect. The timing didn't work out with her schedule, so we ended up launching a talent hunt. The winner was Denice Duff, who now does a lot of work as a glamour photographer. RETURN TO FROGTOWN launched her career, got her an agent, and some TV commercials, but sadly only a couple movie roles in Charlie Band movies. We shot the exteriors at the Paramount Movie Ranch and the interiors on sets in our production

office building on Hollywood Boulevard, the same office where Quentin Tarantino made **RESERVOIR DOGS**."

RETURN TO FROGTOWN had another interesting support cast including Lou Ferrigno, Joe Estevez and other names. "Charles Napier played Captain Delano. I cast him because I wanted the Texas Rocket Rangers to all have the lantern jaw style chin. I'd enjoyed his work going back to the days of his Russ Meyer films. Rhonda Shear did a guest part in **RETURN TO FROGTOWN** and she played the movie on her **USA UP ALL NIGHT** cable show. She had a much better part on **ROLLER BLADE SEVEN**. Brion James played Professor Tanzer. "He was a joy to work with. No work to directing him at all. What a fun guy. He'd do low budget and then turn around and make movies like **THE PLAYER** and **THE FIFTH ELEMENT**. Brion loved to work and was a good friend. I cried and cried when I found out he died. He sure is missed. **HELL COMES TO FROGTOWN** and **RETURN TO FROGTOWN** show up on television on a regular basis, usually played back to back. You just have to watch your TV Guide. They play all the time on your local stations."

"I've made films for \$35.00 and for one and a half million dol-

lars. Some movies don't really need a budget and others do. **CARJACK** (93) is a great little movie for two thousand bucks, which was spent on the actual film. I can make a film with any budget or no budget, it all depends on what my purpose is for making the project. The movie **IT'S SHOWTIME** (93) was shot in 16mm and is a film about lap dancing. The star is Jeff Conaway. Mainly sold overseas. It has not yet been released on U.S. home video. **DEVIL'S PET** (93) was shot under the title **LAST IMPRESSION**. I made the movie in 35mm working from a script by the late Mark Williams. It was the perfect art movie. Someone talked the producer into adding animation and it was never sold. **TWISTED FATE** (94) was also shot on 35mm. The distributor re-titled the movie **KILL, KILL, OVERKILL**. It was released on



U.S. home video, sold overseas, and showed many times on **USA UP ALL NIGHT**. The producer plans to put out a new uncensored edition on DVD."

"There actually is a very loose third **FROGTOWN** sequel called **TOAD WARRIOR** (96 - PV #26). This time Scott Shaw plays Sam's brother Max Hell. Spangle was played by an unknown actress who is now probably raising a family in Beverly Hills. We're going to re-cut this third **FROGTOWN** and release it thru my Zendance distribution company. We always joked about doing a Russ Meyer-inspired version of **FROGTOWN** called 'Horney Toads,' but we never made it." **TOAD** featured Estevez and another Jackson regular, Conrad Brooks (PV #27).

"I've know Julie Strain (PV #33) since 1987. Met her when we were casting **HELL COMES TO FROGTOWN**. Saw her over the years and we kept in touch. She's in **QUEEN OF LOST ISLAND** (94) and **BIG SISTER 2000** (95). On **GUNS OF EL CHUPACABRA** (97), she asked that we put Kevin Eastman in the movie. They play King All-Media and Queen B who send Jack B. Quick (Scott Shaw) on a mis-

sion." People might assume that Eastman, wealthy from creating The Teenage Mutant Ninja Turtles, was backing the movies he was in. "I've never asked Kevin for money, but Julie has paid for the movies she wanted me to film such as THE STRAIN SISTERS SHOCKUMENTARY. She did pay for one movie that was my idea - LINGERIE KICKBOXER (98). I later sold her all rights, title and interest. I consider Julie Strain a good friend, but we just ran out of things to do. She mainly wanted to make all the movies at home in her back yard. Kevin Eastman is a genius and deserves all of his success. He is a great guy and one of the most talented creators I've ever known. And Julie Strain has always been a fantastic person. They are the perfect team and really are the King and Queen of All-Media." ARMAGEDDON BOULEVARD (PV #33) was another Jackson/Shaw movie with the couple. It features porn star Jill Kelly (NUDE WORLD ORDER, INTERVIEW WITH A VIBRATOR) naked. "I take credit for putting Jill Kelly in her first movie - ROLLER BLADE SEVEN and CARJACK. After she became a famous adult star, she came back and appeared in TOAD WARRIOR as a favor."

Many of Jackson's later movies have porn stars in the casts.

"Not many, but some. Usually when we have a film that needs nudity, it is best to hire a professional for the job. And these girls also enjoy getting a chance to do B movies. The adult stars are professional people who are always on time and do the job. I just got tired of hiring strangers who weren't serious about being in movies. They want the money and fame, but aren't willing to do the work. The adult performers welcome the opportunity to work in regular movies." DEBBIE DOES DAMNATION (PV #30) director Eric Brummer (aka extreme porn director Slain Wayne) has also been in Jackson movies. "I know Eric and have seen his film. The only connection is that I used one of his girls from that movie in TOAD WARRIOR."

"Scott Shaw and I parted company for a few years and both of us continued to make movies. We got together again for GUNS OF EL CHUPACABRA (97) which we both consider our Zen Filmmaking masterpiece. GUNS OF EL CHUPACABRA has some great scenes of naked girls shooting guns. We also did a few DV features where we'd tag team direct and produce. Right now we're getting ready to edit ROCK 'N' ROLL COPS (98) that Scott directed and ONE SHOT SAM (00) that I directed and starred in. And there are about eight other Zen titles we have in the can ready for post-production." MIMES: SILENT BUT DEADLY (98) stars Shaw and Jennifer Grant - the daughter of Cary Grant and Dyan Cannon! Shaw also directed movies on his own including ATOMIC SAMURAI (93) and more recent titles. Director/star David Heavner (OUTLAW FORCE, PRIME TARGETS) is also in Jackson movies. "David is a friend I've known since the late 80's. He was in KILL, KILL, OVERKILL, GUNS OF EL CHUPACABRA, and ROCK N ROLL COPS. In recent years, David and I started attending church together. He's still making movies that he writes, directs, produces, and plays the lead."

"Some of the features I've made have only been sold overseas

so far- QUEEN OF LOST ISLAND, LITTLE LOST SEA SERPENT, BABY GHOST, ROLLERGATOR, RAW ENERGY. It's a big market, and many of the foreign audiences love to see new features made in Los Angeles. For some reason they enjoy seeing the famous landmarks. All the movies in my filmography have been sold all over the world. Japan has been the best for HELL COMES TO FROGTOWN and ROLLER BLADE. The movies I've made on 35mm sell the best overseas. I've made several DV features for only the cost of the digital tape. The best one was shot in Michigan. It is called THE DEVIL AND JACK DANIEL. I'm working on editing it now." DEVIL is partially the unfinished GHOST TAXI (96) with Shaw, Strain, Eastman, Ray, Brummer and others.

"I've made a lot of movies for other people as a 'work for hire' but in the past 5 - 6 years, I finally wised up and now only make movies that are owned by my production company. I have masters of most of my films with a few exceptions. I'm still working to get some of my films re-released on DVD. There is a chance I might reclaim some of my early work by 'divine right' and put out limited release DVD editions of some of the hard to find and out of print films. I

realize I've been holding back and now plan to pull out all the stops and really get creative. I think the audience is ready for some new and different kind of movies in terms of subject matter, and the way movies are made. And in addition to the weird and wacky - I'm doing some documentaries with a few living legends. All the new productions have a script or at least an outline. I'm now interested in trying some different methods of working."

"To me real independent filmmaking has always meant that the producer raises the money himself from private sources and not major studios. The examples I can think of right off



are NIGHT OF THE LIVING DEAD, TEXAS CHAINSAW MASSACRE, SHOCK WAVES, EL MARIACHI, CLERKS, and most of my own films. And, yes, Indy filmmaking has changed in the last twenty years. When the video revolution first started, you could get almost anything distributed on home video. Now with the digital revolution, you can get everything into the market place. These are wonderful times with more opportunities and markets than ever in history. But talent, real talent, is still rare. I'm thankful to the filmmakers who inspired me to make movies and for the opportunity to pick up a camera, take some performers, and head for the desert to make a movie. It's been a blast!"

Jackson has other projects too. "My new website is HollywoodZen.TV plus I am revamping my original Zendance.com site. Click on it for updates on new films and how to own them. I have a radio show broadcast out of the Ann Arbor, Michigan area on Saturday nights called Red, White, and Bluegrass. I get a lot of music for my movies from the new alt. country bands. You can hear my show on the internet at radiocountry.org" Jackson is also finishing a book called Soldier of Cinema: A Guide to Independent Filmmaking about his film career thus far.

PV

Clu Gulager

Interview by David Del Valle

Despite his homespun demeanor, Clu Gulager is a very eccentric, kinky and wildly creative artist. Fans primarily know him for his offbeat performances in such diverse films as *THE KILLERS* (63) with Ronald Reagan and in the now-classic horror film *RETURN OF THE LIVING DEAD* (85) and the Vincent Price-hosted *THE OFFSPRING* (86). Clu and his actress-wife Miriam Byrd Nethery, conduct an experimental, to say the least, acting workshop and also produce their own Cassavetes-like home movies.

Clu & Miriam came into my life thanks to actor James Karen who had invited me to visit the set of *RETURN OF THE LIVING DEAD*, which was Dan O'Bannon's directorial debut. Clu greeted me as I arrived on the set and devoted himself to my well being during the entire visit. What I was unaware of at the time was the friction between O'Bannon and Clu. I saw none of it that afternoon but Jimmy told me afterwards that the two had squared off on more than one occasion. I would not see Gulager again until the following year when I would act as the unit publicist for Jeff Burr's directorial debut in *THE OFFSPRING*, which at the time was called *FROM A WHISPER TO A SCREAM*. Clu's role had been shot a year or so before in Georgia and when I came to work on the film we were shooting wraparound material with Vincent Price and Susan Tyrrell. Clu would visit the set frequently and posed for publicity photographs. It was during this time that I conducted this interview and also got to know Clu and his wife socially.

I remember liking him almost immediately although I knew he could be "difficult" when pressed. We had a little wrap party at my house for just the crew and a few cast members and I had asked him to autograph a still from *RETURN OF THE LIVING DEAD*. He gave me one of those famous grins that I recall so well from his films and said, "I'll give this to you before I leave." At the end of the evening he handed me the photo that not only contained an inscription but a rather graphic rendition of a cock and balls in neon green drawn on his pants. I guess he thought I didn't have one like it and to this day he is the only actor to have drawn a dick on a picture for me. My lasting memory of Clu was seeing him a couple of years later at the Beverly Center

in West Hollywood conducting his acting workshop. His students were unleashed on the unsuspecting shoppers rehearsing their various psychodramas on a none-too-willing public. I mustn't leave out Miriam who is dear and strange at the same time. At the wrap party she went into my bathroom and discovered I had a photo of Peter Lorre on display. When she came out she went over to Clu and said, "Honey, did you know David has

a picture of Peter Lorre in his bathroom? Isn't that cute!?! You knew Peter, didn't you honey?" She reminded me so much of a character out of a Tennessee Williams play and yet this couple is truly a hybrid of Los Angeles.

In the 18th Century, Christian Gulager, from Denmark, was an artist who once did a portrait of George Washington. He later deserted his family, moved South and had children with an Indian woman. Clu Gulager's father, John Gulager, was a vaudeville and Broadway actor, who was in a musical with George M. Cohan. Clu was born William Martin Gulager in Holdenville, Oklahoma on Nov. 16, 1928. He grew up, an only child, on his (alcoholic) uncle's large farm near Tahequah. Clu (the nick-

name means "Red Bird") is part Cherokee, and is a cousin of Will Rogers. He was in the Marines, stationed at Camp Pendleton from '46 to '48. "I started as an actor when I was 19, right after I got out of the Marine Corps and went to a small school in Oklahoma, then transferred to Baylor University in Texas where I happened to tie up with one of the few geniuses in theater called Paul Baker, he worked there for many years, and then started traveling around the world studying." While taking college drama programs on the G.I. bill he met and acted with Miriam Byrd Nethery (from Pine Bluff, Arkansas) in a production of *One Touch of Venus*.

"I used to work in Paris with Jean-Louis Barrault. He said 'Clu, you can watch my work but at the same time I'd like for you to go to a theatre called The Grand Guignol and I'd like you to watch them do their horror.' I said 'What are you talking about?' and he said 'Go And See.' I went there many nights and it was all good fun. He was a great advocate of it." The famous Theatre du Grand Guignol in Pigalle operated from 1897 to 1962. A sanitized version can be seen in *MAD LOVE* (35) and the theater's bloody ghoulish spirit was picked



With Carol Lynley on *ALFRED HITCHCOCK*

up by directors (including Georges Franju, H. G. Lewis and Andy Milligan). Barrault, known for his stage directing and acting, was also in films including *CHILDREN OF PARADISE* (42), *THE TESTAMENT OF DR. CORDELIER* (61), and *CHAPPAQUA* (67).

Clu married Miriam in '52 and they moved to NYC together. "In New York in order to make a living, in my youth, was to do live television. I did *Bang The Drum Slowly* from New York, on *THE UNITED STATES STEEL HOUR*. That was a live production. You work on the stage when you get a job, which is what I did also. There's no money on the stage. John Houseman said, since 1976, there's no money, no financing available for any kind of project in New York City. It's all here. New York City is dead for the theatrical artist, by and large, unless you want to do bathroom theater. This is the place where it's happening. In my area in downtown L.A. we have 14 new theaters being built, mine being one of them. Out of those theaters I would hope that we get some world class quality and subsequently, recognition. Theatre doesn't have to be so stodgy. You can have people upside down painted white acting."

The Gulagers moved to Hollywood and were neighbors of Peter Falk, Michael Landon and James Darren. Son John Gulager II was born in '58. Clu did a lot of TV work. "When Universal (TV) was formed I was part of that thing. I was with MCA. They bought Revue Studios, which in turn bought Universal Studios. At that time they signed me for the first contract for a television studio player in the world. The union and the studio and myself got together and worked out the contract - television stock player. Then they signed a guy named Reed Morgan and that didn't work out so well, then they signed Doug McClure. His worked out very well. So that started the system. They worked it for many years here - television contractees. It gradually went away. They turned the whole thing loose and the stable went away. An era is gone, I don't know if it's good or bad. A lot of us learned a lot about acting. We worked constantly. We learned things that maybe you could never learn otherwise." Morgan starred on *THE DEPUTY* (60-61) and the late McClure was on *THE OVERLAND TRAIL* (60), then *CHECKMATE* (60-62). The biggest star to (slowly) emerge from Universal TV was *RAWHIDE* regular Clint Eastwood. When asked if he has tapes of any of his TV programs, Clu says "I don't save things. I don't even save things in my mind. I don't even go to rushes."

Clu acted on many TV shows in '59, but received the most attention for starring in *The Mad Dog Coll Story* on *THE UNTOUCHABLES* (11/19/59). Within months he was co-starring on a half hour NBC western. He was Billy The Kid on *THE TALL MAN* (60- 62). Barry Sullivan was top billed as Pat Garrett. Actors who

appeared on the series included Leonard Nimoy, Richard Jaeckel, James Coburn, Vic Morrow, Martin Landau, and Nancy Davis (Reagan). While on the show, Clu recorded two tie-in singles and even sang on *AMERICAN BANDSTAND!* From '59 to '62 Clu acted on three *ALFRED HITCHCOCK* shows. On the last one (*Final Vow*), he was a hoodlum after a nun (Carol Lynley). "Hitchcock threw me out of his looping rooms many times. I used to go in to study and I wanted to be a filmmaker. He used to throw me out regularly. We were both at Universal. I was there for about ten years. I was never directed by him. He threw me out of one dubbing session after another. I'd always sneak in and I wanted to watch and tried to learn from the fat master. I learned that he was very protective, very secretive, very argumentative, and very hateful."

Clu had another opportunity to shine in *THE KILLERS* (64), a remake of the 1946 Hemingway adaptation. It was produced and directed (as *JOHNNY NORTH*) by Don Siegel for Universal and was to open

NBC's new Project 120 series of movies. It was declared too violent for TV, so opened in theaters instead. Charlie (Lee Marvin) and Lee (Clu) are hit men hired to kill former racecar driver Johnny North (John Cassavetes). When he offers no resistance they try to discover why, which leads them to the sadistic crime boss Browning (Ronald Reagan in his very last acting role) and his mistress Sheila (Angie Dickinson). John Williams wrote the score, but the theme was borrowed from *TOUCH OF EVIL*.

"I remember a lot about *THE KILLERS*. Our president just about stole the movie from everyone. He was brilliant. I've heard that he doesn't care for



THE TALL MAN (with Barry Sullivan)

that film and that's his prerogative, but I must say I was so impressed by his acting on the screen. His wife, incidentally is a very fine actress, which no one knows. I worked with her a lot before she chose to become a politician's spouse. She was a very gifted artist and I was sad to see her leave. Nancy's good. She was a good film actress. My friend Lee Marvin was a little pie eyed during most of it. He kept making fun of some of the other actors, in his pie-eyed state, he wouldn't do that normally. Drink changes certain men I've seen. When we got to a scene with Reagan, he said to me 'Watch,' so he went in front of Reagan and he did the scene in rehearsal a certain way and then we did it again and he said 'Watch' and Lee threw him a totally different character. And Ron did exactly the same reaction as the first time. And we did it a third time, and he did it another way and Ron did it exactly the same way he'd done it the first time. He didn't change anything. Because he didn't change Lee thought he wasn't being a good actor. He was doing it his way, with his quality. When the picture came out, Ronald Reagan, with a tiny

part, just about knocked Lee and me, Angie Dickinson, and John Cassavetes off the screen because he damn well knew what he was doing - in that role. Lee, in my estimation, was probably wrong there. You don't do too much ensemble work when you have ten or fifteen minutes to rehearse. It's every man for himself and god help the king. That's the way it is in American filmmaking. Not many ideas left when you have ten minutes to rehearse a scene. You just do it. Reagan did it that way and he was really good. When we were doing a show one time, Nancy said that he really hadn't been interested in acting for years. He was still making his money acting, but she told me that his interest politics. She wasn't kidding. *KINGS ROW* (42) was frightening. Charles Coburn, my idol, cut off the president's legs. Old nice Charles Coburn cut off his legs."

Clu joined the cast of TV's first 90-minute western series, *THE VIRGINIAN*, in the fall of '64. James Drury was the star of the title, Lee J. Cobb was Judge Garth, and Clu's friend Doug McClure played Trampas. Clu was Deputy Emmett Ryker until '66, was away for a while, and then returned for the '67/68 season. The popular Wednesday night NBC series continued until '71.

Clu was in two Universal theatrical releases (probably filmed during his *VIRGINIAN* hiatus) that were both shot for TV. *AND NOW MIGUEL* (66), filmed at Ghost Ranch, New Mexico, stars Pat Cardi as a ten year old son of a Mexican shepherd (Michael Ansara). Guy Stockwell and Clu co-starred. In *SULLIVAN'S EMPIRE* (67) three sons (Martin Milner was the top billed one) search for their wealthy father in a South American jungle. They discover that revolutionary guerrilla leader Juan Clemente (Clu) is holding him hostage and rescue a boy from Indian head-hunters. Clu played a senator in *THE SURVIVORS*, an ABC series based on Harold Robbins' novel. Movie star Lana Turner was the main attraction, but it only lasted a few months. More successful was *WINNING*, a racecar movie starring Paul Newman and Joanne Woodward. The Universal release was rated M.

Near the end of his days on *THE VIRGINIAN*, Clu, with backing from a Universal executive, was the producer, director and screenwriter of the short *A DAY WITH THE BOYS* (69). In it, a group of pre teen boys meet a businessman, then bury him in a pit. There was no dialog and the kids (including his son John) were unknowns. The late (black) actor William Elliott co-starred and Laszlo Kovacs (*EASY RIDER*) was the cinematographer. *DAYS* was screened at Cannes. That same year, the Manson murders changed Hollywood. Victim Jay Sebring had been Clu's hairdresser.

THE HIT TEAM (70) (*COMPANY OF KILLERS*) was

directed by Jerry Thorpe, starred John Saxon and a cast including Ray Milland, Van Johnson, Fritz Weaver, and Clu. "My favorite actor's director is a man you don't know and probably never heard of, Jerry Thorpe. He's the greatest acting director I believe I have ever worked with." Thorpe, the son of director Richard Thorpe, worked mostly on TV. He was the executive producer and a director of *THE UNTOUCHABLES*, *KUNG FU*, and *HARRY-O*, all shows Clu appeared on.

NBC started a short-lived "Four In One" program with four alternating series. *SAN FRANCISCO INTERNATIONAL AIRPORT* (70-71) starred Lloyd Bridges with Clu as the chief of security. Roy Thinnes starred as *THE PSYCHIATRIST*, which only lasted for five months. Clu was a guest on one episode and was impressed by the director. "I worked with one young guy, about a 19 year old kid, doing a one hour show on death on American television. This kid knew all about death. And he knew all about every aspect of the technical part of filmmaking. This kid's name was Steven Spielberg and it



RETURN OF THE LIVING DEAD (with James Karen)

was called Par For The Course. I have never forgotten that - nor has he ever hired me since, but I was so taken with this guy. He made the loveliest film I've ever seen, for American television, about death. I've seen television by Bergman that I liked a lot, about death, but never by an American. He's gone directly from that and he won't touch it. He won't touch what he's best at I've noticed. He plays games with his little youthful parodies of entertainment. He won't touch what's inside of him for some reason. Someday it'll come out, and when it does, watch out." Spielberg directed for TV from 69-72.

The classic *THE LAST PICTURE SHOW* (Columbia, 71), based on Larry McMurtry's novel, was set in an Oklahoma town, just like the one Clu grew up in. Clu considers this multiple Oscar winner his first real feature. Everyone in the cast was perfect including Clu as Abilene. "My first film was *THE LAST PICTURE SHOW*. Peter Bogdanovich made a little picture in Texas called *THE LAST PICTURE SHOW*. I seduced two leading American actresses with great glee. One was Cybill Shepherd and one was a large breasted actress, who was so fine, Ellen Burstyn." The pool scene with Shepherd and Gulager was restored and expanded for the 1990 Special Edition re-release and laser disc version.

Clu received more good reviews for *TRUMAN CAPOTE'S "THE GLASS HOUSE"* (CBS, 72). He starred as the new prison guard with Vic Morrow, Alan Alda, and Billy Dee Williams. Also in '72 were *MOLLY AND LAWLESS JOHN*, considered a feminist western, with Vera Miles as a sheriff's wife, *FOOTSTEPS* (CBS), a college football story starring James Woods, and *MYSTERY*

IN DRACULA'S CASTLE, a two part World Of Disney special. In '73 he co-starred in the CBS pilot feature CALL TO DANGER, starring Peter Graves as a federal agent, and went to Sweden where he was the only non Swede in GANGSTERFILMEN.

MCQ (74) starred John Wayne as a detective and SMILE JENNY, YOU'RE DEAD the same year, was an ABC pilot feature with David Janssen as Harry O. ABC TV movies in '74 were HIT LADY, an Aaron Spelling production starring Yvette Mimieux, and HOUSTON, WE'VE GOT A PROBLEM, the Apollo 13 story, starring Robert Culp. ONCE AN EAGLE was an NBC military mini series (76) starring Sam Elliott and Cliff Potts, and THE KILLER WHO WOULDN'T DIE (ABC 76) was a pilot feature starring Mike Connors as an agent in Hawaii. THE OTHER SIDE OF MIDNIGHT (77) was based on a Sidney Sheldon best seller. More interesting was THIS MAN STANDS ALONE, an NBC movie based on real characters. Lou Gossett Jr. stars as a civil rights activist who runs for sheriff and Clu is second billed. It was filmed in Kentucky. In the NBC pilot feature CHARLIE COBB: NICE NIGHT FOR A HANGING (NBC) Clu stars as an 1870s private eye. Meanwhile Miriam was busy with small roles in BOUND FOR GLORY, THE BIG BUS, and NICKLEODEON (all 76).

In '77, nearly ten years after starting his first short, Clu filmed a 35mm demo for Rock Opera, a controversial family project starring Clu's sons John and Tom and Miriam. It concerned robbery, murder, voyeurism, and characters in drag. The Gulagers lost their house in West Valley (where Clu had been honorary mayor) because it had been used to finance the filming. They moved to downtown L.A.

More TV movies, mini series (notably KING starring Paul Winfield), and pilot features followed and Clu had another shot at starring in a series. In ABC's THE MACKENZIES OF PARADISE COVE he was top billed as Cuda, a fishing boat operator in Hawaii who cares for five orphans. A FORCE OF ONE (79) starred Chuck Norris. THE INITIATION (83) was his first horror movie. Clu and Vera Miles play the parents of Daphne Zuniga. It was filmed around Fort Worth and released by New World. In LIES, directed by Ken and Jim Wheat, he's behind a plot to hire Ann Dusenberry to play the lead in a movie to be shot in a mental hospital. Wife Miriam was also in the cast. "LIES is a very good picture and has very good directors."

RETURN OF THE LIVING DEAD (85) was the movie that brought Clu Gulager to the attention of a whole new audience. Burt (Clu) and Frank (James Karen - PV#24) own the Uneeda Medical Supply Company. "Burt owns a warehouse in which he furnished medical institutions with various items, he dress-

es gauche, wears Gucci shoes and a lot of jewelry, he has a slick coiffeur, a deep tan - and is destroyed by a Hydrogen bomb at the end of the film. I think this is off the record. If Dan heard me say it I think he'd slit my throat. The script is brilliant. Dan is one of the most gifted writers in the United States. He wrote the ALIEN script. It was a fantastic script, the literature of it, from a dramatic point. I read it and told my family, this is the best script I've read in many many years. He has the opportunity to direct his own work but the money is tight. It is very difficult to make a picture with the technical aspects involved for the amount of money they're using and I think they're doing splendidly and I'm tickled to death. But it's a tough job and we are going very fast."

"This if my first horror film, unless you count THE VIRGINIAN. As far as horror, genuine horror, this is the first one I've done. This is quite an experience. It's unique. I have never actually been required to saw off a corpse's head, never, in thirty years of acting and I'm

enjoying it because I'm really substituting an old school master of mine into this corpse and I take a great delight in severing his head from his body. I'm doing a three hour production now in a theater that I'm building, in which eight principals die, and many of them die right on stage. It's an old play called Hamlet, so we actors are used to violence. We are used to using tools that laymen refer to as violence. That is one of our prime considerations when we try to entertain you. We use violence in all forms in all kinds, murder, in sickness, in all kinds of ways in which journalists object and that's one of the reasons we use it. It's in my heritage. I'm a Dane. I guess I get my



THE OFFSPRING

violence naturally. I fervently believe in using sustained violence in entertainment. Its always been done. The religious mythology of any religion you can select, any philosophy as a matter of fact, is based on violence. And cruelty and things that are not nice to the human animal. That's how entertainment has always been done. It (RETURN) has to do very simply with much, much comedy and camp violence and a great deal of really slick ingenious horror. It's all done in fun. I'd let my children see it at any time. I'm very proud of this film. It's a valiant and noble attempt at grand guignol."

"If you have no rehearsal in a play or a film, you have to direct yourself. There has been no rehearsal for me in this particular production. There was some rehearsal, which is good, but I wasn't part of it. So you rely on your own directorial instincts. You rely as much as possible on the skills of the director, and about all he can tell you to do in one day's time, which is what you have for each scene, is to hit your marks, know your lines and be as realistic as you can under these farcical

- 56 on U.S STEEL HOUR, GOODYEAR THEATRE
 57 on STUDIO ONE, WEST POINT, GOODYEAR TELEVISION PLAYHOUSE
 59 on THE UNTOUCHABLES, ALFRED HITCHCOCK, WAGON TRAIN (twice), RIVERBOAT, WANTED: DEAD OR ALIVE, LARAMIE, BLACK SADDLE, THE DEPUTY, THE LAWLESS YEARS, LAW OF THE PLAINSMAN, DESILU PLAYHOUSE
 60 THE TALL MAN (NBC series, to 62)
 on ALFRED HITCHCOCK, THE REBEL, THE DEPUTY, THE LINE - UP, HERE'S HOLLYWOOD
 61 on AMERICAN BANDSTAND, WHISPERING SMITH, THE DEFENDERS
 62 on ALFRED HITCHCOCK
 63 THE VIRGINIAN (NBC series, to 68)
THE KILLERS (MCA)
 on WAGON TRAIN (twice)
 64 on DR. KILDARE, KRAFT SUSPENSE THEATRE, WAGON TRAIN
 66 AND NOW MIGUEL
 67 SULLIVANS EMPIRE
 68 on JOURNEY TO THE UNKNOWN, IRONSIDE
 69 THE SURVIVORS (ABC series)
WINNING (Uni)
 A DAY WITH THE BOYS (short) P/D/S
 on NAME OF THE GAME, MARCUS WELBY
 70 **THE HIT TEAM** (COMPANY OF KILLERS)
 SAN FRANCISCO INTERNATIONAL AIRPORT (NBC) and series to 71
 on NAME OF THE GAME
 71 **THE LAST PICTURE SHOW** (Col.)
 on THE F.B.I., CANNON, THE PSYCHIATRIST
 72 **MOLLY AND LAWLESS JOHN** (UAV)
TRUMAN CAPOTE'S "THE GLASS HOUSE" (CBS)
 FOOTSTEPS (CBS)
 MYSTERY IN DRACULA'S CASTLE (NBC)
 on CANNON, BONANZA, HAWAII 5-0, MOD SQUAD, THE BOLD ONES, MEDICAL CENTER
 73 CALL TO DANGER (CBS)
 A STRANGER CAME BY TRAIN (GANGSTERFILMEN)
 on KUNG FU, SHAFT, MANNIX, INSIGHT, IRONSIDES, BARNABY JONES, PERRY MASON
 74 **MCQ** (WB)
HIT LADY (ABC)
 SMILE JENNY, YOU'RE DEAD (ABC pilot feature)
 HOUSTON, WE'VE GOT A PROBLEM (ABC)
 on SHAFT, GET CHRISTIE LOVE, POLICE STORY, OWEN MARSHALL, INSIGHT
 75 on THE STREETS OF SAN FRANCISCO, CANNON, McCLOUD, KHAN, MEDICAL CENTER, POLICE STORY, THREE FOR THE ROAD
 76 ONCE AND EAGLE (NBC mini)
 THE KILLER WHO WOULDN'T DIE (ABC pilot feature)
 on ELLERY QUEEN, GOOD HEAVENS, HAWAII 5-0, BARNABY JONES, PHYLLIS, MOST WANTED, INSIGHT
 77 **THE OTHER SIDE OF MIDNIGHT** (Key)
 THIS MAN STANDS ALONE (LAWMAN WITHOUT A GUN) (NBC)
 CHARLIE COBB: NICE NIGHT FOR A HANGING (NBC)



Clu and Miriam

- on WESTSIDE MEDICAL, DOG AND CAT, THE OREGON TRAIL
 78 **KING** (HBO - mini)
 SKI LIFT TO DEATH (CBS)
 BLACK BEAUTY (NBC mini)
WONDERLAND COVE (STICKING TOGETHER (ABC pilot feature)
A QUESTION OF LOVE (NBC)
 79 THE MACKENZIES OF PARADISE COVE (ABC series)
A FORCE OF ONE (Media)
WILLA (CBS)
 80 **KENNY ROGERS AS THE GAMBLER** (Wood)
 SKYWARD (NBC)
 TOUCHED BY LOVE
 on SFX
 81 on THE FALL GUY
 82 on THE FALL GUY, CHIPS
 83 **THE INITIATION** (HBO)
LIES (Key)
LIVING PROOF: THE HANK WILLIAMS JR. STORY (NBC)
 on AUTOMAN, THE FALL GUY, CUTTER TO HOUSTON
 84 **PRIME RISK** (Vestron)
CHATTANOOGA CHOO CHOO (Thorn EMI)
 on THE MASTER, MacGYVER, THE YELLOW ROSE, AUTOMAN, COVER UP, MASQUERADER
 85 **RETURN OF THE LIVING DEAD** (HBO)
NIGHTMARE ON ELM ST. 2 (New Line)
INTO THE NIGHT (MCA)
TERROR AT LONDON BRIDGE (Fries)
 (BRIDGE ACROSS TIME)
 JAMES A MICHNER'S "SPACE" (CBS mini)
 on MURDER SHE WROTE (twice), STREET HAWK, KNIGHT RIDER, THE FALL GUY, RIP TIDE
 86 **THE OFFSPRING** (IVE)
FANGORIA'S WEEKEND OF HORRORS
 THE NORTH AND THE SOUTH, BOOK 2 (ABC mini)
 on MAGNUM P.I., AIRWOLF, FAL GUY, SIMON AND SIMON
 87 **THE HIDDEN** (Media)
HUNTER'S BLOOD (Embassy)
SUMMER HEAT
 on MURDER SHE WROTE
 88 **I'M GONNA GIT YOU SUCKA!** (MGM)
TAPEHEADS (Pacific Arts)
THE UNINVITED (New Star)
 on MacGYVER
 89 **TEEN VAMP** (New World)
 90 **THE WILLIES** (Prism)
 DAN TURNER, HOLLYWOOD-DETECTIVE (THE RAVEN RED KISS OFF (tv)
 91 **MY HEROES HAVE ALWAYS BEEN COWBOYS** (Media)
 92 **KILLING DEVICE**
 93 EDDIE PRESLEY
 IN THE LINE OF DUTY: AMBUSH IN WACO (tv)
 on DR. QUINN, WALKER, TEXAS RANGER
 94 **PUPPET MASTER 5** (Par)
 95 on KUNG FU: THE LEGEND CONTINUES
 98 **(BALLAD OF A) GUNFIGHTER**
 99 **PALMERS PICK UP**
 VIC (short)

situations. He has set ups, visual images in mind. He wants us to hit a certain mark so we can see the girl's nose just beyond the post. That makes sense to me. As far as changing you in one fifteen-minute rehearsal, that's impossible. You'll get a bad performance if you try and change the actor's quality, in my judgment. Most directors, being very knowledgeable after a time, they see, that you can't change directions in one moment. It takes days or weeks sometimes to create a whole character."

More horror roles followed. In Jack Sholder's NIGHTMARE ON ELM ST. 2 (85) he and Hope Lange were the parents and the NBC movie TERROR AT LONDON BRIDGE was about Jack The Ripper in Arizona. Clu played his most disturbing horror movie role in THE OFFSPRING. He was a creepy Southern necrophiliac (with Miriam as his wife). The anthology was shot in '85 in Dalton, GA, and wraparound scenes with Vincent Price and Susan Tyrrell (PV #6) were shot in '86, in Roger Corman's studios in Venice. Producer/writer Darin Scott later made the similar TALES FROM THE HOOD (95). Miriam was also in Burr's STEPFATHER 2 (89), also produced by Scott, and LEATHERFACE - TEXAS CHAINSAW MASSACRE III (90) and Clu returned in more Burr movies too.

A major TV role was as Gen. Sheridan in the ABC miniseries THE NORTH AND THE SOUTH, BOOK 2 (85). The next year Fangoria interviewed Clu calling him a "New Horror Star" and footage of him as a convention guest turned up in FANGORIA'S WEEKEND OF HORRORS. They said, "he drives a pick up truck and lives and teaches acting in a loft in downtown Los Angeles." And he explained why he was doing so many low budget movies: "I need money to do my Hamlet, then I need money to do Three Penny Opera." His elaborate planned production of Hamlet featuring a multi-tiered set of Plexiglas floors never happened though.

'87 brought roles in SUMMER HEAT, set in 1930s North Carolina, Jack Sholder's THE HIDDEN, as a police Lt., Greydon Clark's THE UNINVITED, as an alcoholic hit man, and the Corman produced HUNTER'S BLOOD, a DELIVERANCE type story with a great cast including Bruce Glover, Billy Drago and even Billy Bob Thorton. The next year Clu was in two cult comedies, I'M GONNA GIT YOU SUCKA!, as another police Lt., and TAPEHEADS, as a corrupt politician. Clu, Miriam, son Tom and son John (and his wife Diane) were all living in a rented Venice beach house at the time. They all

packed up and moved to Tulsa, Oklahoma in the summer of '88. The plan was to film The Secret Life Of A Law Enforcement Officer there, to star Tom as a character inspired by Ed Gein.

Meanwhile Clu paid bills by playing a reverend in TEEN VAMP, shot in Shreveport, LA, and a principal in the horror anthology THE WILLIES (90). DAN TURNER, HOLLYWOOD DETECTIVE (90) starred Marc Singer, with Clu and Miriam. MY HEROES HAVE ALWAYS BEEN COWBOYS (91) starred Scott Glenn as a rodeo bull rider and Ben Johnson (from THE LAST PICTURE SHOW) as his father. In '92 the Gulager family began a new project to be called Kill! Kill! Kill! Kill!, then renamed Fucking Tulsa: An Excursion Into Cruelty. Clu wrote the script for what was planned as "the cruelest film ever made" and started directing in an East Tulsa slum. It stars son Tom as a serial killer. Brother John was cinematographer (using Super 8mm), edited and scored. His wife Diane Ayala played the killer's girl-

friend. The Gulagers raised \$35,000 from their pensions and social security checks and from private investors, but after three years only finished 20 minutes of footage. Back in L.A. Miriam was diagnosed with a brain tumor and lost the sight of her left eye.

Clu and Miriam were both in the TV movie IN THE LINE OF DUTY: AMBUSH IN WACO (93). Jeff Burr's barely released EDDIE PRESLEY (93) stars Duane Whitaker from



The Gulager clan promoting FUCKING TULSA

Texas, with Roscoe Lee Browne, John Lazar, Kitten Natividad, Ian Ogilvy, Ted Raimi, Tim Thomerson, Daniel Roebuck, Quentin Tarantino, Lawrence Tierney, and Clu, who was also in Burr's PUPPET MASTER 5 (94). In Tulsa, the Gulagers gave acting lessons and taught "monster classes" in their garage at Halloween. Eventually some neighbors turned against them and accused them of practicing satanic animal sacrifices (Miriam was caring for 10 cats and 5 dogs). In '93 somebody hung a dead dog in front of their home.

In '96 the family went to NYC with their 20 minutes of Fucking Tulsa, and showed it to any and all potential backers, hoping to find completion funds. Those who saw it were impressed and horrified - or just horrified. Nothing was held back in the intense, gory, explicit footage. If made into a feature, it would be lucky to get an NC17 rating. They moved back to Los Angeles, where The L.A. Weekly did a very extensive warts and all cover article in '97 about Clu and his family and their artistic endeavors. Asked about what he had learned

from spending years trying to finish his uncompromised, unfinished feature, Clu said "Those with obsessions never learn. Those with a compulsion to make films are fucked in the beginning, fucked in the middle, and fucked in the end. You can call it madness, you can call it being an artist, or you can call it ruining your life. But we have not learned one God damned thing."

Clu was in two features for director/writer Chris Coppola. Both star Robert Carradine and both also feature Tom Gulager. Clu plays Uncle Buck Peters, owner of the Bar 20 Ranch in (BALLAD OF A) GUNFIGHTER (98), and is the telegraph operator in PALMER'S PICK UP (99), a comedy, also with Grace Jones, Soupy Sales, and the late Morton Downey Jr. He also starred in VIC (99), a short directed, written and edited by Sage Stallone. It features Miriam, son Tom and Carol Lynley. The serious script, about aging and suicide, was written by Will Huston, who had acted in THE OFFSPRING and EDDIE PRESLEY. Meanwhile Clu was busy on a new screenplay for a planned new feature - The Woman Who Would Be Jesus.

Over the years Clu Gulager has worked with many low budgets on rushed productions. "You never get used to it. A little bit of your soul is torn away each time you do it and pretty soon you become something other than whole and this is too bad because we have some great American acting artists. But we are somewhat limited at times by the speed that the financial community has chosen to exhibit our art with and it's

very sad to people like me who teach hundreds of young artists. I know I'm putting them out and about a fourth of their capacity will be used. The great art that I try and help them bring out of themselves generally will never even be half realized, because of the need for more and more profit, and it becomes disheartening and sad and unfit for people who care. Actors are encouraged not to stretch. This city (L.A.) for instance is the pits. The bathroom theater anywhere is the pits. The economists encourage bathroom theater. They don't want anything beyond that. We're all to blame for that. Our leading playwright happens to be Neil Simon. He writes some good material, but for Neil Simon to be our leading playwright really hurts. We deserve a William Shakespeare."

"I don't have fun acting. I don't enjoy acting. I think acting is very painful. There may be those joy boys and joy girls who claim that acting is the stuff of life but I think most artists find that their art is very painful and very laborious and very difficult under the best of circumstances, almost a killing kind of process. You can have fun during a picture but there's also a great deal of creative pain involved in something like this for me. There's not much happiness in the creative process."

The site for Gulagers' Film Actors Workshop is gulager@earthlink.net

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THE SUMMER OF 65

BEACH BALL (Video Beat, 65) D Lennie Weinrib, S David Malcolm, P Bart Patton

The Four Seasons doing their hit "Dawn" is the high point of this Paramount musical and it ends with The Supremes (with amazing hair and make-up) doing "Surfer Boy" and the theme song (atypical material written by Holland Dozier Holland) supposedly backed by a band (The Sinners). The Righteous Brothers are interrupted while doing "Baby What You Want Me To Do." Set director and boom operator Sid Haig is seen playing drums for them. The Hondells do "My Buddy Seat" (by Brian Wilson) and pre hit Walker Brothers do part of "The Jerk." All songs are from '64. Manager Dick Martin (Edd Byrnes - PV#26) uses various cons to come up with money owed for the instruments of The Wiggles. The group (Robert Logan, Aron Kincaid and Don Edmonds) do several terrible songs, one in drag. Susan (Chris Noel) runs the college finance committee and Ann Lavele is sexy blonde Polly. With especially sexy bikinis, an indoor car show, car racing and ski diving and a laughing gas scene. The cast includes Gail Gilmore, Mikki Jamison, Brenda Bennet, Dick Miller, and Jack Bernardi. Stephanie Rothman, and Gene and Roger Corman were producers and Floyd Crosby (David's dad) was the cinematographer. Noel and Edmonds returned in WILD WILD WINTER.

THE GIRLS ON THE BEACH (Video Beat, 65) D William Witney, S David Malcolm, P Harvey Jacobson

It's sad that The Beach Boys had to be in a movie about Beatlemania, but they're great doing "Little Honda" (from 64) and when Brian sings "Lonely Sea" (from 63) sitting on a beach by a fire, it's my favorite moment of all these dumb teen musicals. Leslie Gore does her forgotten '64 hit "I Don't Wanna be A Loser" and two other songs and Dennis introduces The Crickets (Jerry Allison, Jerry Naylor, and Sonny Curtis), who only do part of "La Bamba." Sorority girls led by Selma (Noreen Corcoran) pretend to be The Beatles singing "Why I Love You So" then do "We Wanna Marry A Beatle" as themselves, before crawling around on the floor. This fake girl group is not bad. Their main (dubbed in) voice was Carol Connors and Gary Usher wrote the songs. You might recognize Mary Mitchell from DEMENTIA 13, PANIC IN YEAR ZERO! - and SPIDER BABY (!) and other girls are Linda Marshall, Ahna Capri, Lana Wood, Lori Saunders, and Lynn Cartwright. Martin West co-stars as Duke and the cast includes Aron Kincaid, Martin West, Peter Brooks, Bruno Ve Sota, and Dick Miller and Leo Gordon as waiters. Gene Corman was executive producer of this Paramount release. If you saw it on VHI you saw a lot of commercials but missed Brian on the beach (they cut three whole songs out).

WILD ON THE BEACH (65) P/D Maury Dexter, S Harry Spalding

The cheapest beach movie of them all, this Lippert production from Twentieth Century is in b/w and has a lot of dancing and comedy but no bathing suits. My favorite musical moment is drummer Sandy Nelson doing "Drum Dance." Sonny And Cher do "It's Gonna Rain" (a pretty bad Sonny song), blondes Jackie And Gayle sing the soft ballad "Winter Nocturne," and The Astronauts do "Gonna Rock This World Tonight" (like an Elvis movie song) and a Pat Boone

copy ("Little Speedy Gonzales"). The comic plot is about Mr. Kirby (Russ Bender), an over the hill MOR singer who uses a secret echo machine to record his blonde neighbor Cindy Malone (as "herself") and male and female college students staying in the same house. Frankie Randall (who also sings) is top billed as Adam, with Sherry Jackson as Lee. Vern (Jerry Grayson) collecting sound FX on his tape recorder is an interesting touch. With Booth Coleman (the dean) and Justin Smith (his assistant).

A SWINGIN' SUMMER (Video Beat, 65) D/S Robert Sparr, S Leigh Chapman, P Reno Carrell

The Righteous Brothers end this United Screen Arts musical singing "Justine" and Gary Lewis And The Playboys (complete with accordion player) do four instrumentals and back others. The Playboys didn't play on their own records and the three Rip Chords seen here didn't even sing. They (actually Terry Melcher and Bruce Johnson) sound just like The Beach Boys while doing "My Red Hot Roadster." A clip of Donnie Brooks doing "Penny The Poo" was later used (unfairly) as an example of how bad American rock was during Beatlemania. Rick (William Wellman Jr.) wants to put on a show at Lake Arrowhead. Cindy (red head beauty Quinn O'Hara) secretly uses her father's

money to help but the owner's lifeguard son Turk (Martin West) hires toughs to ruin everything. Jeri (Raquel Welch in her first featured role), a knockout wearing glasses, takes notes and psychoanalyzes Rickey (James Stacy) but he and Rick fight over Cindy. Jeri wears a one piece red bathing suit while singing "Ready To Groove" (it sounds like "Riot In Cell Block #9"). With ass close-ups, bust measuring and talk of topless bathing suits. The cast includes

Allan Jones (from A NIGHT AT THE OPERA), Mary Mitchell, Robert Blair, and Gypsy Boots. Michael Blodgett was the choreographer and Jody Miller sings the theme song. Lewis, who also acts here, later stopped speaking to his father Jerry and moved to Lakewood, Ohio.



OTHER COUNTRIES

ATOMIC WAR BRIDE (SW, 60) D Veljko Bulajic, S Cesare Zavattini

(RAT, WAR) This excellent Yugoslavian (actually Serbo/ Croatian) movie is brilliantly chilling, grim - AND humorous. Cheerful optimistic nice guy John Johnson (Antun Vrdoljak) is excited about his marriage to blonde Maria (Ewa Krzyzewska) but their wedding is interrupted by a bomb attack. Martial law is declared, radiation suits are passed out, and he and other men are ordered into the service. People in a bomb shelter are horrified while watching the live results of their country's first strike atomic missiles (equipped with cameras) on a large TV screen. (This is uncomfortably like watching Desert Storm or the hunt for Bin Laden). John is put in front of a firing squad for leading a peace march and "instigating revolt." When H bombs start to hit, the president, denying all blame, buries his head in the dirt. John finally makes it back to his apartment where Maria dies in his arms from radiation. Actual WWII ruins are used for the devastated WWII city. The dubbed b/w print (released here by Medallion) is panned and scanned. The star, also a screenwriter and director,

became a member of the Croatian Parliament in the early 90s. His Polish co-star had been in *ASHES AND DIAMONDS* (58). The Italian scriptwriter had many credits including the story for *THE BICYCLE THIEF* (48) and the director (from Montenegro) had been an assistant to Fellini and DeSica. His *THE DAY THAT SHOOK THE WORLD* (75) was released here by AIP.

FORTRESS OF THE DEAD (Sinister, 65) P/D/S Ferde Grofe Jr.

Traumatized WWII vet Frank (John Hackett) blames himself for the deaths of 38 soldiers who were buried alive in a fort on the island of Corregidor back in '42 while he was just a teenager. On his first visit back to The Philippines, his wealthy local fellow Japanese prison camp POW buddy Joe (Conrad Parham) asks Major Francisco (Eddie Infante) to try and convince Frank that the deaths could not have been his fault. The island has large atmospheric ruins everywhere and the fort has huge cannons and dark tunnels. (These locations are from the actual war). Frank reluctantly tries to face his fears there with the two men then returns with young local fisherwoman Lita (Ana Corita). His last visit is alone at night. This somber and effective b/w ghost story with a *TWILIGHT ZONE* type twist went direct to TV. Grofe, son of the composer, also worked on five George Montgomery Filipino movies. Hackett co-wrote and starred with Jack Nicholson in *BACK DOOR TO HELL* (64), also shot in the Philippines, and was still showing up in Nicholson movies during the 90's.

LOVE ME STRANGELY (Alpha Blue, 70) D Sergio Gobbi, S Geroges + Andre Tabet

(*UN BEAU MONSTRE*) After his alcoholic blonde wife kills herself, the arrogant rich bi-sexual Alain (Helmuth Berger) becomes obsessed with sexy blonde neighbor Natalie (Vima Lisi). Eventually Natalie is anorexic and suicidal and a suspicious cop (Charles Aznavour) is determined to help her and prove that Alain is a killer. He learns that Alain was the product of a WWII rape by a German soldier. With Alain Noury and Francoise Brion as Alain's lovers, Marc Cassot, Howard Vernon, and Edith Scob. This very dark movie is set in Paris and Venice. The soundtrack includes romantic pop songs, the fashions include bell bottoms and the sex is offscreen. All three stars worked with the director several times. The Austrian Berger had just starred in *THE DAMNED* (69) and *DORIAN GREY* (70). Sunset Int. released this in America in '76. The tape is dubbed and letterboxed.

ITALY

DR. GOLDFOOT AND THE GIRL BOMBS (Orion, 66) D Mario Bava, P/S Louis M. Hayward, S Robert Kaufman, P Fulvo Lucisano (*I DUE MAFIOSI DELL' F.B.I.*) Goldfoot (Vincent Price), "the worst maniac who ever lived," has an all Chinese staff except for his female assistant Hardjob (Moana Tahi) and he answers to Peking. Their zombie like duplicates of beautiful women explode while seducing generals. The idea is that "America and Russia will destroy each other in a colossal atomic conflict." Meanwhile two inept doormen (Franco and Ciccio) provide lots of (often sped up) slapstick comedy. Franco appears in drag and Ciccio (the tall one) is cloned. This rushed unfunny sequel could have used some decent FX and has not improved with age. Laura Antonelli (who is also cloned) looks great though. Price (who talks to the camera) also plays a stuttering NATO general in a cage and disguises himself as a nun. Fabian has little to do as an American agent. The music is by Les Baxter and a large LBJ photo is on a wall. The following year Bava showed what he was capable of with *DANGER DIABOLIK* and Franco and Ciccio were in *HOW WE STOLE THE ATOMIC BOMB*.

THE DEVIL'S WEDDING NIGHT (VSOM, 73) D Paolo Solvay (Luigi Batzella), P/S/cine. Ralph Zucker (Massimo Pupillo), S Alan M. Harris (Walter Bigari)

(*IL PLENILUNIO DELLE VERGINI*) After archeologist Franz Schiller (Mark

Damon), who is searching for "the ring of the Niebelungen," fails to return from a castle in Transylvania, his twin brother Karl (also Damon) arrives to investigate. Ceremonies take place with hooded servants, followed by the wedding of Countess de Vries (Rosalba Neri from *LADY FRANKENSTEIN*) who turns out to be a vampire feeding on local virgins. A long psychedelic lesbian sequence with the Countess and a zombie servant (Esmeralda Barros from *KING OF LONG ISLAND*) is backed by laughing and some fuzz guitar. It's one of several Italian movies inspired by Hammer's *COUNTRESS DRACULA* (70). With Francesca Romana Davila as Tanya the innkeeper's daughter and Xiro Papas, star of the same year's *FRANKENSTEIN* 1980. "Joe D'Amato" was the cinematographer. All credits were Anglicized for the R rated U.S. release from Dimension. The director later made *S. S. HELL CAMP* (77). Damon was later a producer of *DAS BOOT* (81).

ZOMBIE 6 (Edde, 81) P/S Peter Newton (Aristede Massaccesi), S John Cart, P Donatella Donati

(*ROSSO SANGUE, MONSTER HUNTER, ABSURD, ANTHROPOPHAGUS II*) This direct sequel to *THE GRIM REAPER* copies parts of *HALLOWEEN*, as the mute Greek Miko (big dull Massaccesi regular George Eastman aka Luigi Montefiore) kills people (buzz saw and drill to heads...) while a priest (Edmund Purdom) searches for him. Emily (Annie Belle) has her head stuck in an oven, but her bed ridden daughter Katia (Katya Berger) eventually decapitates the killer. In between boring dialog scenes and gore scenes, the director fills time by

showing a soap opera and a football game on TV! Also with Kasimir Berger (little brother), Carlos Barronet (Sgt.), and Michelle Soavi (biker). Some of the music sounds like Goblin (but isn't). Belle and Berger were both known for their nude scenes in Euro sex movies.

NERO (VSOM, 92) D/S Giancarlo Soldi, S Tiziano Scavi

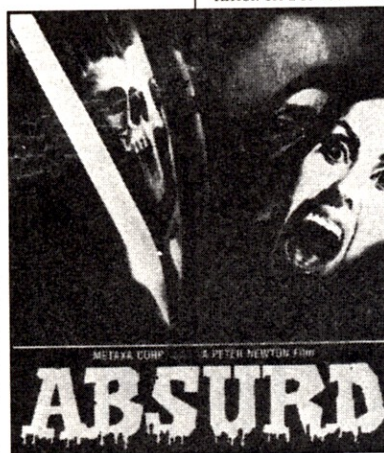
Federico (Sergio Castellitto), who imagines things and talks to himself, is sent on an errand by his demanding young new girlfriend Francesca (Chiara Caselli), which turns out to be part of an elaborate set up. Bodies keeps disappearing, Federico is blackmailed by a crude private eye (Luis Molteni), cuts up a body and puts the head in a freezer, kills, and even impersonates a dead man. It's all for Francesca, an ex junkie who says "I'm a master

at fooling men" and calls him neurotic and pathetic. *NERO*, which has a plot a bit like Scorsese's *AFTER HOURS*, uses rock video type FX, fast motion, and flashbacks. It was filmed in Milan. The excellent soundtrack features fun Italian songs, cool dance beat music and a theme with rock violin. Claudio Argento was executive producer. Video Search created the new subtitles. Novelist/comic book writer Scavi also wrote *CEMETERY MAN* (PV #24).

MORE MUTANT ANIMALS

BLOOD SURF (Trimark, 00) D James D. R. Hickox, P/S Robert L. Levy, S Sam Bernard, P Robert Abrams, Nathan Zahavi

(*KROCODYLUS*) A short asshole TV producer (Matt Borlenghi) and his fearless Australian photographer girlfriend (the large breasted Kate Fischer) go to a Pacific island to film two extreme thrill seekers (Dax Miller and dyed blonde Joel West) surfing with killer sharks. Eventually they encounter sadistic local pirates (like in *THE BEACH*) and a giant killer crocodile. A grizzled alcoholic boat captain (Duncan Regehr) who has flashbacks and a wild young girlfriend (Taryn Reif) forces them to help with his Captain Ahab like quest for revenge. Relf and the cute part Asian Maureen Larrazabal both take it all off for sex scenes. This movie (filmed in The Philippines) also has some good FX (models and computer), lots of action, some extreme gore, a high body count, new surf music, and enough going on for several movies. Parts are extremely dumb and cartoonish but it is not boring. Hickox (*CHILDREN OF THE CORN 3*) is the brother of director Anthony Hickox. John Carl Buechler did some of the FX.



Borlenghi's first feature, by the way, was **CANNIBAL HOOKERS** (87).

RAPTOR (New Concorde, 01) D/S "Jay Andrews" (Jim Wynorski), S Michael B. Bruxman, Frances Doel, P Roger Corman

This might as well be called **CARNOSAUR 4**. The FX are as painfully awful as in Corman's three earlier **JURASSIC PARK** inspired movies. Sheriff Jim (Eric Roberts) and his ex, animal control officer Barbara (Melissa Brasselle) investigate the gory deaths of some teens in the desert. His daughter (Lorissa McComas) shows her silicone breasts during sex in a pickup truck, then goes into a coma after the guy is killed. Seems like Dr. Hyde (Corbin Bernsen) has been breeding small killer dinosaurs at his corporate poultry plant. Marine troops in helicopters are eventually sent in. Puppets of dinos and Bernsen will have you shaking your head in disbelief. Teresa DePriest (who plays Hyde's assistant and is torn apart) should have been the co-star as she's by far the best looking female in the cast and the only one who seems like she could act. Also with Harrison Page (black deputy), and Tim Abell (military captain).

THE WINTER OF 65

SKI PARTY (Video Beat, 65) D Alan Rafkin, S Robert Kaufman, P Gene Corman

AIP's winter version of its Beach Party movies features two hits (both clips have been seen many times in recent years). James Brown And His Famous Flames doing "I Feel Good" is the obvious high point and Leslie Gore does "Sunshine, Lollipops" (a lesser hit) on a bus. Todd and Craig (stars Frankie Avalon and Dwayne Hickman) go to a ski lodge (run by Robert Q. Lewis) and spend a lot of time "disguised" in drag, not my idea of comic hilarity. It's an attempt to get close to Linda and Barbara (Deborah Walley and Yvonne Craig) because blonde Freddie (Aron Kincaid) gets all the girls. Avalon and Walley sing too and The Hondells do "The Gasser." With Bobbi Shaw as a sexy blonde Swede, Jo Collins, Salli Sachse, Mary Hughes, Dick Miller as a cab driver, and Annette in a bit as a professor. Gary Usher wrote the score.

WINTER A GO GO (Video Beat, 65) D Richard Benedict, S Bob Kanter, P Reno Carell

I doubt if many will want this Columbia release for the musical acts. The very uncool Nooney Ricket Four sing "Do The Ski" and "Ski City," (a Jan And Dean copy) and back Joni Lyman ("King Of The Mountain") and The Reflections ("I'm Sweet On You"). The male stars (and plot) are from **A SWINGIN' SUMMER** (also produced by Carell). Jeff (William Wellman Jr.) inherits a ski lodge (no booze allowed) and has his devious promo man friend Danny (star James Stacy) and his secretary Jo Ann (Beverly Adams) help while bad guy Burt (John Anthony Hayes) is sent to make it fail. Stacy also sings ("Hip Square Dance") while choreographed dancers in PJs groove to the Bo Diddley beat. Cinematographer Jacques Marquette concentrates on legs and asses during bikini dances and bikini skiing and there's a laughing horny Chinese cook (H. T. Hsiang). With Tom Nardini as the no luck Frankie, Jill Donahue as the rich Jenny, Julie Parrish, and blonde Nancy Czar from **WILD GUITAR**. The Hondells do the theme (offscreen). Songs were written by Nick Venet and Boyce and Hart. Lennie Weinrib's **WILD WILD WINTER** (PV #35) followed (in 66) from Universal. Stacy was an expert skier who returned to the slopes even after losing an arm and a leg in a '73 motorcycle accident.

60s

DESTINATION INNER SPACE (Cinefear, 66) D Francis D. Lyon, S Arthur C. Pierce, P Earl Lyon

Characters in an undersea lab find a mysterious container on a flying saucer. It grows and all of a sudden becomes an upright alien fish man. This (man in a suit) creature has been mocked in the past but is actually pretty cool with its scary face and very bright red back fin. Gorgeous red haired photographer Sandy (Wende Wagner) is almost as colorful as the monster. Diver Maddox (Mike Road) considers visiting submarine Commander Wayne (star Scott Brady) a coward and a murderer. The gruff rude Wayne tells biologist Rene (Sheree North) to "Shove that under your microscope and study it!" when she rejects his advances, but he turns out to be the real hero. Gary Merrill has less to do as the doctor in charge, James Hong (PV #4) is Ho Lee the cliché comic relief cook, and Roy Barcroft is the captain of the topside ship. With weird organ music and some very good underwater photography. The forgotten United Pictures also released **CYBORG 2087** and **DIMENSION 5**, both also written by Pierce, and Lyon's **CASTLE OF EVIL** (also with Brady) the same year. Wagner was also in **OUT OF SIGHT** and **ROSEMARY'S BABY**.

FEARLESS FRANK (Shocking, 65) P/D/S Philip Kaufman

(**FRANK'S GREATEST ADVENTURE**) Frank (Jon Voight), a happy simple minded baby faced hillbilly from the swamps, goes to the big city, but is killed. He's brought back to life (with a receiver in his head) as a super crime fighter by a doctor (Severn Darden) and his British butler Alfred (Anthony Holland). When Frank wears a sharkskin suit and shades he resembles Glen Campbell. When he

flies, you can really see how low the budget was. The doctor's daughter (future director Joan Darling) falls for Frank but he's obsessed with rescuing Plethora (Monique Van Vooren), who sings and dances in a club. The doctor's evil brother (also Darden) joins up with the criminal boss (Lou Gilbert) who lives in a castle with his **BATMAN** inspired henchmen (including young David Steinberg as The Rat) and they create an evil False Frank. I think Frank is supposed to represent the decline and schizophrenic nature of post WW2 America, but I could be wrong. Some of the stars were Second City members. It's all narrated with the wonderful voice of Ken Nordine, known for his Word Jazz LPs. This was shot in Chicago in '65 (note marquee for **THE GREAT RACE**) after Kaufmans' **GOLDSTEIN** (also with Darden and Holland), but was released by AIP only after **MIDNIGHT COWBOY** (69), also with Voight and Holland. Cinematographer Wilmer Butler later worked for Coppola and shot **GREASE** and **ROCKY** sequels. Kaufman's career peaked with **THE RIGHT STUFF** (83).

ARKOFF

SHE CREATURE (01) D/S Sebastian Gutierrez, P Stan Winston, Lou Arkoff, Coleen Camp

In Ireland in 1905, carnny barker Angus (**DARK CITY** star Rufus Sewell) charges people to see his mermaid, actually his girlfriend Lily (Carla Gugino), and his fake black zombie Bailey (Reno Wilson). Angus and Bailey steal an actual mermaid (Rya Kihlstedt) from a rich crazed old man (Aubrey Morris) and hide her away on a sailing ship bound for America. Lily discovers that the previously chained up topless mermaid is a telepathic cannibal! This has some good acting (Sewell should be in bigger movies), nice atmosphere and a richer than expected script, but after the creature mutates into a big non human monster it unfortunately becomes **ALIEN** in an old boat. Also with Jim Piddock as the captain and Mark Aiken. Gugino and Gil Bellows were also in the director's **JUDAS KISS** (98). This is one of five (so far) new HBO movies that re-use the titles (only) of 50s AIP movies. The late Sam Arkoff was an executive producer.

EARTH VS. THE SPIDER (01) D Scot Ziehl, S Cary Solomon, Chuck Konzelman, Mark Enscoe, Annie De Young, P Stan



Winston, Lou Arkoff, Coleen Camp

Nice guy comic book fan Quentin (Devon Gummersall) lives in an Alphabet City walk up and works as a guard in a biochemical lab. He's fired after a deadly robbery and injects himself with a solution used to experiment on tarantulas. As he gains various powers he expects to become a superhero, seek revenge, save the day, and impress his cute nurse neighbor Stephanie (Amelia Heinle). Instead he becomes a horrified, tortured mutant stuck in his own webs. Dan Aykroyd co-stars as a depressed detective and the always impressive Theresa Russell is his cheating alcoholic wife. A clip from THE SPIDER (58) and cartoon panels are seen. It was shot in L.A. which does not look like NYC. With Christopher Cousins (sadistic cop), Mario Roccuzzo (guard friend), and John Cho (comic book store owner). Ziehl also directed the equally dark BROKEN VESSELS (PV #31). Gummersall was the nice guy neighbor on MY SO CALLED LIFE and Hinle is an ALL MY CHILDREN regular. It was an HBO premiere.

JAPAN

QUEEN BEE HONEY (Oscar, 01) D/S Nakano Takao, P Akihiko Katsu

A guy with a TV set on his bicycle relates the story of how a rich blonde teenager is aka the crime fighting Queen Bee Honey (Kazumii Hirasahi) in a vinyl costume and a red wig. Honey falls for a nice skinny guy in a white suit, but the evil Snakes Eyes (Yumi Yoshiyuki) has her assistants Lobster (Kyoko Kazama) and Gold Butterfly (Kikko Kusakabe) kidnap her. A weird (TWIN PEAKS inspired) dancing dwarf magician servant conjures up two phantoms who grope the large breasted Honey (who has been stripped to her panties). The FX in this sequence and several others are excellent. Umbrella (Yoko Satomi), another costumed fighting fantasy female, is actually Honey's maid. Its all colorful sexy cartoonish shot on video fun with lots of girl on girl fighting and comic sound FX. It ends with outtakes. The box claims that it's "Pop - Cute - Wonderful!"

LAST DAYS OF PLANET EARTH (Par, 74) D Toshio Masuda, S Toshio Yasumi, Shinubu Hashimodo, P Tomoyuki Tanaka

(NOSTRADAMUS NO DAIYOGEN, CATASTROPHE 1999) An offscreen narrator talks (throughout the movie) about the prophecies of Nostradamus. Wise anti-pollution activist Dr. Nishiyama (star Tetsuro Tamba) warns officials of "the end of so called civilization" and we see one apocalyptic phenomenon after another. The fisherman father of Akira (Toshio Kurosawa), the photographer boyfriend of his daughter Mariko (Kaoru Yumi) tries to kill himself when all the fish die. Clouds cause hallucinations, plants attack in the subway, the South Pacific freezes, and it snows at the pyramids. Some kids become super athletic and giant slugs and bats attack. The main characters eventually go to New Guinea where it rains leeches. Then American nuclear ships and subs launch many missiles and cities are blown apart. At the end two pathetic naked post nuke mutants fight each other. Actual photos or film clips of Hitler, mass starvation, radiation burns and mutant babies are stark contrasts to the sometimes laughable studio FX scenes. Also with a Theremin theme and blackout segues. Toho had released the popular SUBMERSION OF JAPAN (also with Tamba) earlier the same year but the studio was criticized in Japan for showing bomb survivors as monsters in LAST DAYS. The film was cut, then withdrawn from circulation after being aired on TV in 1980, a year of worldwide anti-nuclear protests. Tamba went on to roles in TIDAL WAVE (75) and MESSAGE FROM SPACE (78).

JAPANARAMA 3 (Video Int.)

If you care about how TV is mutating at a hyper accelerated rate - you need to see this amazing comp of current Japanese TV clips. Many of the ads are cute,

colorful, clever and fun, but the "game shows" are all about sex, humiliation, torture, and pain. Girls in bikinis try to endure clear tubs of scalding water and bugs on their bodies, go down on popsicles, strip while jammed next to other girls under a minimal curtain, or jump up and down trying to shake clips off their falling bikini tops. Others dressed like babies drink from baby bottles and in a huge circus like tent hundreds (!) of girls in short uplifting skirts climb huge penis like poles. Unconscious (drugged?) young men dressed in infantile animal costumes are humiliated, tortured and put on amusement park thrill rides. Other guys try not to spill their drinks (or cry) as a female dominatrix whips their bare asses, then pulls off their leg hairs with tape. Then a guy kneels and licks their asses. On an all male show, the horrified tied up losers have their faces pushed between the spread legs of laughing guys in underpants or have their underwear pulled off while wrestling. Others have to eat chunks of hot wasabe mustard without taking a drink, light their farts, or are abused while buried up to their necks in a stadium. Some clips are like imaginative soft core porn while others are incredibly like scenes from Pasolini's SALO!! Watching this will convince you that Japan is a uniquely sick nation and might help prepare you for the future because American TV (which unlike Japanese TV is broadcast everywhere in the world) is moving in this direction. Meanwhile, more than ever, major top dollar American celebrities star in slick and very lucrative TV ads in Japan. Their contracts prohibit the airing of the ads here and I promised not to reveal names, but they include the very top movie stars, TV stars, teen idols, singers, and models. Some are Oscar winners, are considered Hollywood "liberals" and/or are passed off as "hip" young role models.

Hustling for DirecTV, cars, beer, shoes - you name it, helps them maintain their millionaire lifestyles. I can't help but mention Winona Ryder, in light of her recent shoplifting arrest. You have to wonder how some of these actors pull off having multi deceptive hypocritical double lives. This tape will also stick in your mind when at McDonalds or Starbucks. See ad and PV #25 and 27 for earlier volumes.

70s

IS THIS TRIP REALLY NECESSARY? (Tropic Twilight, 70) P/D Ben Benoit, S Lee Kalcheim, P Ray Dorn, Lynn Steed

(BLOOD OF THE IRON MAIDEN) This fun comedy started production in '68, was released by Hollywood Star Pictures (with an M rating), then was thought to be lost. It's filled with Hollywood in jokes, light shows and trip sequences. Laughing, leering, cigar smoking "king of the nudies" Rambeau (Marvin Miller) chooses three

girls from auditions and invites them to his family mansion to star in his new movie to be filmed in his dungeon. He puts LSD sugar cubes in their drinks and two of them (and his cameraman servant) die accidentally. Meanwhile Peter (Peter Duyrea - who resembles his father Dan) rushes to clubs trying to find out where the location is and rescue his red haired girlfriend (Barbara Mallory). His only lead is a little blonde go-go bikini dancer (Carol Kane in her first role). She's so high ("I'm the first space girl!") that he takes her to an old doctor (John Carradine) who gives her shock treatments and laughing gas and wants to shoot her up with coffee! Hippy band Weeds Own plays psych jams on and off screen. With Patti Heider as a wisecracking adult movie vet and Darien Daniels as the black actress (the first to go). Carradine, Miller (with his booming announcer voice), and (16 year old!) Kane, from Cleveland, are all very funny. The color is faded and parts are damaged. Kalcheim was also the (uncredited) screenwriter of LET'S SCARE JESSICA TO DEATH (71). Cinematographer Austin McKinney had worked for Ray Dennis Steckler, Ted Mikel, and Jack Hill.

PIGS (Home Cinema, 72) P/D/S/star Marc Lawrence, S Fanya Foss

(DADDY'S DEADLY DARLING) A huge L.A. Times headline reads DAD RAPES



DAUGHTER - DIES OF KNIFE WOUNDS. Lynn (Toni Lawrence), the killer, escapes from a state mental hospital and becomes the live in waitress at a dive café near an oil field run by Zambrini (Lawrence), a former showman. He kills people, chops them up, and feeds them to his squealing pigs (a scene later copied in HANNIBAL!). She has a nightmare that he slashes her with a razor, sobs, cries, screams, talks to her dead father on the phone, and also kills. Zambrini says "Everybody's sick. Everybody's running away from something" and disposes of the bodies. It's obvious that both of them are out of their fucking minds, but the local sheriff (Jesse Vint) doesn't even suspect them and humors the neighbor lady (Katherine Ross) who knows. Lawrence (who had been blacklisted) wrote this odd uncomfortable family movie with his wife and they cast their daughter in the lead. With Jim Antonio as a hospital representative and Walter Barnes (from many Euro movies) as the local doctor. It was filmed in Utah and has 60s style rock/pop songs on the soundtrack. The still prolific composer Charles Bernstein did scores for HEX and INVASION OF THE BEE GIRLS (both 73) next. There's more about PIGS in PV #29 (Lawrence) and #34 (Vint).

OCTAMAN (Video Gems, 71) P/D Harry Essex, S Leigh Chapman, P Joel Freeman

Essex, who had written the 3-D hit CREATURE FROM THE BLACK LAGOON nearly 20 years earlier, made this cut rate PG rated ecology minded retread and chose his son David Essex (no, not the "Rock On" guy) as one of the stars. Radioactive contamination in Mexico results in an octopus monster (Buck Kartalian in a floppy Rick Baker created suit) that lives in a lake. It eventually traps six people in a cave (Bronson Canyon). Long-haired Indians relate flashbacks, we see monster POV shots and much of the footage is too dark. Kerwin Mathews stars as a scientist. His 39 year old Italian co-star Pier Angeli (the twin of actress Marisa Pavan) OD'd during filming. Jeff Morrow (PV #16), who has one scene, and Kartalian (PV #33), both were both also in LEGACY OF BLOOD the same year. Essex followed this with THE CREMATORS (72) which was picked up by Corman.

99 44/100% DEAD (74) D John Frankenheimer, S Robert Dillon, P Joe Wizan

Harry Crown (Richard Harris with a terrible haircut) is a hit man hired by gangster Uncle Frank (Edmond O'Brien) during a turf war. Big Eddie (Bradford Dillman) is the rival gang leader who talks with an Elmer Fudd type voice. Ann Turkel is a teacher named Buffy and Chuck Connors is Marvin the Claw (it's detachable). This PG rated 20th Century Fox misfire opens with pop art titles and is some kind of near future parody. It still doesn't make much sense (despite some narration) and has a minimal score by Henry Mancini. Alligators live in the sewers and a major battle takes place in a laundry. It's set in Manhattan but was obviously filmed in L.A. The one great image is of underwater bodies and skeletons in cement shoes. I used to think of it when gazing at the East River. The producer and screenwriter had also done PRIME CUT (72). Frankenheimer made THE FRENCH CONNECTION II (75) next. Harris and Turkel got married and returned in three more movies. THE RAVAGERS (79) was their last together.

40s

EVER SINCE VENUS (44) D/S Arthur Dreifuss, S McElbert Moore

Three naïve roommates plan to get rich with a new lipstick they call Rosebud. The romantic lead is Brad (Ross Hunter) who meets Janet (Ann Savage) by physically forcing her to use the lipstick and kiss him. Tiny (Billy Gilbert) is a diner burger cook who writes songs and poses in funny costumes for artist

Michel (Fritz Feld). Hugh Herbert is a helpful eccentric business tycoon and Alan Mowbray is a scheming rival. Babs (Glenda Farrell) works for top billed band leader Ina Ray Hutton (as herself, a radio star). Farrell and Gilbert singing a funny insult song is the best part of this forgotten Columbia musical. Hutton was amazing doing Cab Calloway type material with her all girl band in the 30s, but is much toned down here, singing with a male band. The main production number (Beauty Through The Ages) features Cleopatra, Josephine and Miss 1944. Also with Marjorie Gateson (Mowbray's dominant wife), Thurston Hall (another tycoon), Dudley Dickerson from Stooges shorts (chauffeur), Mary Gordon (landlady), and Brian Foulger (drug store owner). Herbert and Gilbert also starred in comedy shorts at Columbia. Savage (born Bernie Lyon) is best known for DETOUR (45). Hunter (born Martin Fuss in Cleveland) later became a major Hollywood producer. Dreifuss later directed RIOT ON SUNSET STRIP.

BECAUSE OF EVE (SW, 48) D Howard Bretherton, S Walter A. Lawrence, P William A. Bacon

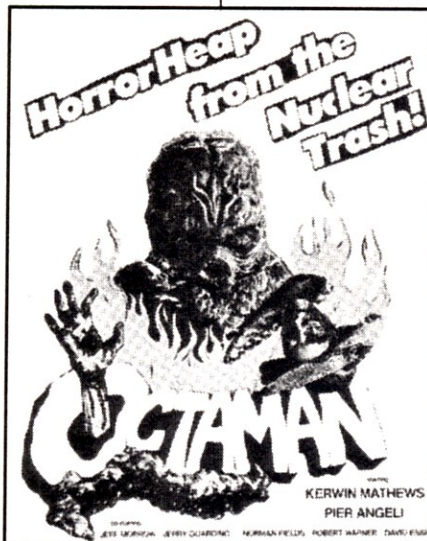
(THE STORY OF LIFE) This still shocking hit was built around three educational shorts. After lightning strikes and Biblical quotes are heard, Bob (John Parker), a Battle Of The Bulge vet, and Sally (JUNGLE GODDESS star Wanda McKay) visit kindly Dr. West (Joseph Crehan). We see a series of flashbacks and

flashbacks inside of flashbacks, revealing the incredible interwoven tale of how he had gotten VD and she had gotten pregnant before they married. (It's all Mr. X's fault). A big headline in a flashback is CO-ED TRIES SUICIDE! The doc also projects three short films in his office, saying "You are going to sit quietly and look at them." Before schools offered any sex education, countless Americans did just that, usually in gender segregated audiences. The VD short informs us that 1/10 (!) of the U. S. population suffers from syphilis or gonorrhea, and is loaded with horrifying stark close-ups of infected privates and other body parts, blind and crippled people and infected babies. The tame reproduction short uses diagrams, drawings and a nude model (an audience draw at the time). Then a voice announces a live lecture by "Mr. Alexander Leeds," which would take place on the movie theater stage. The final short has birth of baby scenes. Bob and Sally, who had broken up, leave informed and ready to happily raise a family. The facts that the famous best selling Kinsey Report was released in 1948 and the sex movie MOM AND DAD (44) was still making big bucks led to three similar roadshow movies that year. The sillier STREET CORNER (PV #26) also had Crehan as the doctor, and the tamer THE STORY OF BOB AND SALLY was produced by Universal. EVE scenes were later used in IT CAME FROM HOLLYWOOD (82). This tape also includes a long (50s) lecture on teen marriage and pregnancy.

BUCHANAN

MARS NEEDS WOMEN (Orion, 66) P/D/S/edit Larry Buchanan, S/act Anthony Houston

Martians arrive in Houston, rob a gas station, steal clothes and a car and check into a hotel. Headlines repeat: MARS NEEDS WOMEN! A news anchor says "The most powerful nation on Earth is humbled by five men in a space cylinder" and a U.N. member calls them "The World's first common enemy." Angry Col. Bob (Byron Lord) stays at the NASA computer room. Leader Dop (star Tommy Kirk) impersonates a reporter and gets close to the Pulitzer prize winning Dr. Bolen (pre Batgirl Yvonne Craig), referred to as a "stunning brunette." Four other young women ("They're all lovely, built like goddesses and not married") are hypnotized and stored in an old ice plant. One Martian (Buchanan regular Anthony Huston) watches the stunning Bubbles Case (from HOT CHILLS, WARM THRILLS) at The Athens Strip club. Locations (all actually in Dallas)



include a college football game, the airport, planetarium, health museum, and a theatre has a big display for THE FORTUNE COOKIE. MARS is now the easiest to find Buchanan (PV #24) movie. It's more fun to watch now than when it used to play on local TV stations. The tape includes great original AIP trailers for PANIC IN YEAR ZERO, X- THE MAN WITH THE X-RAY EYES, REPTILICUS, and THE INCREDIBLE MELTING MAN plus a jokey new one for MARS.

IN THE YEAR 2889 (SW, 67) P/D/edit Larry Buchanan, S Harold Hoffman

Many H bombs are seen exploding, a biblical quote is heard and a radio announcer says that the first of "1000 bombs" fell on Formosa. Captain Ramsey (Neil Fletcher) had planned to survive in his remote house in a valley with his daughter Joana (Charla Doherty), but intruders show up. He says "Sometimes I have a feeling of doom" (a major understatement). Red haired exotic dancer Jada (Quinn O'Hara) is with her "cheap hood" manager Mickey (Hugh Feagin), Steve (top billed Paul Petersen) arrives with his dying brother, and the moonshine guzzling Timothy (Bill Thurman) stumbles in. Mickey sings "Ten Little Indians" as he starts to kill off survivors. Jada drinks with Timothy, and she and Joana swim in bikinis as mutants lurk around. Parts are too dark and the mutants with long white hair wigs could have been scarier, but this made in Texas direct to TV remake of DAY THE WORLD ENDED (56), is otherwise as good as Corman's original. Patersen had just finished his long run on THE DONNA REED show, Doherty, from Cleveland, died young in a car crash, O'Hara was known for several beach movies, and Feagin was also in S. F. Brownrigg movies.

CANADA

DON'T SAY A WORD (20th, 01) D Gary Fleder, S Patrick Smith Kelly, P Arnold and Anne Kopelson, Arnon Milchan

On Thanksgiving, the little daughter (Skye McCole Bartusiak) of NYC Psychiatrist Nathan Conrad (Michael Douglas) is kidnapped by hi-tech criminals who monitor every move of his bedridden wife Angie (Famke Janssen). They want Conrad to obtain a number from teenage Elizabeth (Brittany Murphy, also in GIRL, INTERRUPTED) locked up in a Bellevue like hospital. Her murky slow mo flashbacks try to really explain why she's so traumatized. The bad guys are Koster (Brit Sean Bean), a long haired guy (the 6'5" Conrad Goode), and a violent horny black guy (Guy Torry, also in AMERICAN HISTORY X), who is the first to die. Also with Jennifer Esposito (detective), Oliver Platt (asylum doctor), Victor Argo (coroner), and scenes from an Australian wildlife show (a shameless Fox plug). You might wonder why the entire Macy's parade is represented by a Bart Simpson balloon (besides the Fox plug). It's because this whole movie was unconvincingly filmed in Toronto. The Potter's Field cemetery is a set. And while Janssen is only 16 years younger than Douglas, his real wife is 20 years younger than he is. Bean and Janssen are both best known for GOLDENEYE (95). DON'T is based on a novel by Andrew Klavan. Fleder followed this with IMPOSTER.

FREDDY GOT FINGERED (20th) D/S/star Tom Green, S Derek Harvie, P Larry Brezner, Lauren Lloyd, Howard Lapipes

When I was in elementary school, there was a weird looking semi retarded kid who chased other kids around the schoolyard with dog shit on a stick. I wonder why he didn't grow up to have his own MTV show? Gord (Green), a sick lying 28 year old skateboarding extreme idiot who lives with his parents in Portland, OR, wants to be an animator in Hollywood. His new wheelchair bound girlfriend (Marisa Coughlan) gets off when he beats her legs. Gord tells a social worker that his father is a child molester, so his grown brother Freddy (Eddie Kaye Thomas) is sent to a home for abused children. Gord cuts open a road kill

deer and wears it's bloody skin, watches horses fuck, jacks off a horse, and (in Pakistan - kind of ironic now), jacks off an elephant that spews cum on his father (Rip Torn, who bares his ass). In a hospital he delivers a baby and swings it around by it's umbilical cord (inspired by a scene in Bertolucci's 1900?). This is a new low even for Rupert Murdoch's Fox and although not a theatrical hit, will be seen by millions worldwide on VHS, DVD and TV. I lost any respect I had for every single TV show that helped promote it. It was executive produced by Israeli multi billionaire Arnon Milchan who made his first fortune selling arms to the apartheid government of South Africa. His Regency company produces many major American movies and TV series. Did I mention that the black security guard and social worker characters in FREDDY are idiots? It was filmed mostly in Vancouver. Green and Harland Williams (from BIG MONEY HUSTLAS) who plays his friend are both Canadian. Julie Haggerty (mother) ends up in bed with Shaquille O'Neal. Also with Anthony Michael Hall, an unbilled Drew Barrymore, Gord's cartoon, and clips from TEXAS CHAINSAW MASSACRE and LEAVE IT TO BEAVER. The Sex Pistols, Iggy, The Ramones, The New York Dolls, Gary Newman, Eminem, Moby, Sammy Davis Jr., and "Ride of The Valkyries" are on the soundtrack. Outtakes are at the end (longer ones are on the DVD).

PHOBIA (Par, 80) D John Huston, S Lew Lehman, Jimmy Sangster, Peter Bellwood, P Zale Magder

Dr. Ross (Paul Michael Glaser), a corporate backed ice hockey playing psychotherapist, helps patients on parole confront their phobias but many of them are dying in various strange ways. Disturbing scenes of people freaking out, crying, being killed or killing themselves take up much of the time. An agoraphobic woman loses it on a subway and a rape victim watches a film of a gang bang. A man is crushed by an elevator and a thief afraid of heights jumps off a construction site. A snake attacks a rabbit and a baby falls off a building. John Colicos is the mean, scary inspector on the case. With Susan Hogan (THE BROOD), Patricia Collins and Alexandra Stewart. This Toronto shot movie was a disappointment after Huston's WISE BLOOD (79) but is worth seeing. Cinematographer Reginald Morris often worked for director Bob Clark (BLACK CHRISTMAS, MURDER BY DECREE...) and shot MURDER BY PHONE (PV #34), which, like PHOBIA, must have been influenced by Cronenberg movies.



PHOBIA

NOSTRADAMUS (Pioneer, 99) D Tibor Takacs, S David Bourla, Brian Irving, P Stephen P. Jachow, Paul Colichman, Mark P.

Harris

16th Century French monks use a time machine to send a long haired killer (Fintan McKeown) into the future. He speaks Latin with an echo voice, has glowing eyes, uses WW2 era guns and incinerates victims (in a church and a mental hospital). Meanwhile divorced homicide detective Michael Nostrand (Rob Estes from the SILK STALKINGS series) has visions, finds himself back in time, then protects F.B.I. psychic Lucy (Joely Fisher, the daughter of Connie Stevens) whose death will "trigger the battle of Armageddon." When other killers, all in long trenchcoats, arrive they look a lot like the Columbine High killers wanted to. The weak non ending suggests that this was a pilot film. Takacs directed THE GATE (87) and many TV show episodes. This was filmed in Winnipeg, Manitoba standing in for Minneapolis. Rentals reportedly skyrocketed after the 9/11 attacks. See THE MAN WHO SAW TOMORROW (PV #27) for the real deal and be surprised that we're still here.

THRILL SEEKERS (York, 99) D Mario Azzopardi, S Kurt Inderbitzin, Gay Walch, P Tome Luse

(TIME SHIFTER) Tom (Casper Van Dien), a once respected reporter, is now divorced, grizzled, has nightmares and is working for the National Inquisitor tabloid. He manages to stop an air collision thanks to a "brochure of disasters"

from a weird guy he had also seen at a burning power plant. Turns out that corporate people from the future are sending clients back in time to witness deadly historical disasters - that they make happen. Tom and co-worker Elizabeth (Catherine Bell) are on the run from future agents (Theresa Saldana and Peter Outerbridge) and an F.B.I. agent (Lawrence Dane). This clever, above average TV movie features a convincing subway crash and a coliseum fire during a hockey game. Martin Sheen and Catherine Van Dien (Oxenberg) appear from the future on lap top computer screens. He gives orders and she gives sales pitches. It debuted on TBS. Toronto fills in for Chicago and D.C. The director also made BONE DADDY (98).

THE WIDOWER (00) P/D Marcus Rogers, S Ed Kedsierski

Nervous awkward widower Milton (Shawn Milsted in old age makeup) talks to his dead wife (Ramona Orr) and even takes her for drives. A neighbor lady (Irene Misco) complains to the police but the (bald gay) cop (Tim Trylinski) and his partner (Darren Andrichuk) are rude, lazy and very inept. With flashbacks and nightmares (Milton is crucified). I liked the neighbor character (who would fit on SCTV) and when the funeral parlor director (punk legend Jello Biafra) becomes Satan. A short version had been filmed first. The feature has been shown in underground film festivals. Rogers' band Coal are seen playing, and the all Canadian band lounge/punk soundtrack includes DOA, Colorifics, Problematics and singer Neko Case. Call (604) 618-8555 in Vancouver for info.

THE PYX (Prism, 72) D Harvey Hart, S Robert Schlitt, P Maxine Samuels, Julian Roffman

(LA LUNULE, THE HOOKER CULT MURDERS) In this dark, slow moving movie (based on a novel) Montreal detectives (Christopher Plummer and Donald Pilon) investigate the murder of Elizabeth (Karen Black), a Catholic drug addict prostitute who sings. Scenes go back and forth in time as a supernatural sacrifice angle is unveiled. During a ceremony, religious music and Gregorian chants are heard at the wrong speed. Other characters are a madame (Yvette Brind'amour), johns, nuns, and various gay, addicted and suicidal cast offs. With Jean-Louis Roux and Terry Haig (ILSA, TIGRESS OF SIBERIA). Black also sings the theme song. Cinerama released it. New Yorker Hart had directed DARK INTRUDER (65) and many TV shows, and Roffman made THE MASK (60).

SEQUELS

HIGHLANDER - ENDGAME (Dimension, 00) D/act Douglas Aarniokoski, S Joel Soisson, P Peter S. Davis, William N. Panzer.

This flashback filled mess of a sequel takes place during several centuries. After his wife is blown up at Christmas time in NYC, the immortal Connor (Christopher Lambert, star of the three earlier movies) has himself put in some kind of suspended animation in Sanctuary (a secret cave in Connecticut). Meanwhile bad immortals Kell (Bruce Payne) and Kate (Lisa Barbuscia) team up to kill Duncan (TV series star Adrian Paul). Evil motorcycle riding henchmen include a kung fu fighter (Donnie Yen), a Brit punk (Ian Paul Cassidy) and a bald black guy (Damon Dash) whose decapitated head moves. Watchers (Jim Byrnes and Peter Wingfield from the TV show) act like they know what's going on. With a major bad trip collage flashback and a sex flashback. Lambert sure looks old for a character who never ages. We can only hope that this series of movies and TV shows is finally really over. The tape is letterboxed. The director usually works as an assistant director. It was filmed in Romania with some location work in Scotland, Paris and NYC.

CHILDREN OF THE CORN REVELATION (Dimension, 01) D Guy Magar, S S. J. Smith, P Joel Soisson, Mike Leahy

Hopes that CHILDREN OF THE CORN 666 (PV #34) had killed of this series were dashed when this (#7!) appeared. Jamie (Claudette Mink) arrives in Omaha and stays in her missing grandmother's room in a dilapidated condemned building surrounded by a corn field. Catatonic looking kids appear and kill off the remaining misfit tenants while a scarred priest (Michael Ironside) lurks around. Jamie has a nightmare inside of a nightmare, suffers from false scares and tries to get a police detective (Kyle Cassie) to help. I was hoping that Mink would take her clothes off to relieve the tedium, but instead the stripper character (blonde Crystal Lowe) does, then is killed by weeds. Other victims are a crack addict, a pot smoker, a crippled man and a black store owner who is decapitated. It was made (somewhere in Canada) by the director of THE STEP-FATHER 3. Note: this makes THREE (!) Joel Soisson Dimension movies in this issue with black men being graphically decapitated - all for shock comedy relief. Makes you wonder.

MIMIC 2 (Dimension, 00) D Jean De Segonzac, P/S Joel Soisson, P Mike Leahy

Remy (Alix Koromzay), a character from the first MIMIC (97), is an unglamorous insect specialist teacher at a dilapidated elementary school. She lives alone in an old apartment, has nightmares, and becomes the prime suspect when men she worked with or dated are found dead with their faces ripped off. Eventually she, a grinning police detective (Bruno Campos from Brazil), a street kid (Will Estes) and a little black kid (Gaven Eugene Lucas) are trapped in the school with a giant mutant cockroach. The monster spurts white goo, sometimes passes for a man in a trenchcoat, and for a while has the face of the fat janitor, making it resemble Tor Johnson. Also with Jon Polito as the principal and Edward Albert as a federal agent. It was filmed in Vancouver B.C. standing in for Chinatown and The South Bronx, both shown as being dark, smoky, rainy and covered with graffiti. Segonzac usually works as a cinematographer.

FRED OLEN RAY

COMMANDO SQUAD (TWE, 87) P/D Fred Olen Ray, S Michael Sonye, P Alan Amiel

Kat (Playboy foldout Kathy Shower, who keeps her clothes on) is sent to Mexico to rescue agent Clint (Brian Thompson), who spends most of this movie being beaten, tortured and tied up. Lead villain Morgan (William Smith) calls the big lecherous mayor (Mel Welles) a bloated spic and says "I'll jerk your guts out and hang you with them!" The

leads are as dull as possible, but the enthusiastic bad guys (including Sid Haig, Ross Hagen and Russ Tamblyn) make this typical Ray production almost worth watching. It all ends with explosions, gun battles and a burning man. Bronson Canyon is a location and The Pussycat Theater marquee announces SEXUALLY ALTERED STATES. Marie Windsor sells arms from behind the counter at Hollywood Book and Poster (original location). Also with Benita Martinez, Robert Quarry, Dawn Wildsmith and Tane McClure. The cinematographer was Gary Graver and the screenwriter was the singer of Haunted Garage.

MOB BOSS (Vidmark (90) P/D Fred Olen Ray, S T. L. Lankford

When an L.A. godfather (William Hickey) is hospitalized after a hit attempt, his idiot son Don Tony (Eddie Deezen) is trained to take over. Tony is guided by a bodyguard (Irwin Keyes in his biggest role) and his father's double-crossing mistress (Morgan Fairchild) falls for him. Rival Don Francisco (Stuart Whitman in a rare comic role) makes deals with a corrupt politician (Don Stroud) and hires inept hitmen (Brinke Stevens and Jack O'Halloran). Many of the gags were stolen from Three Stooges and Jerry Lewis movies, but scenes featuring the extreme acting styles of Hickey and Deezen at the same time are



unique. Also with Dick Miller (mechanic), Jay Richardson (lawyer), Karen Russell (sexy nurse), Debra Lamb (martial arts expert), the pumped up Teagan, Robert Quarry, and Suzanne Ager. Blonde Dori Courtney and porn star Jasae have topless scenes. The very old looking Leo Gordon and Mike Mazurki (both since deceased), Len Lesser and Vince Barbi play other Dons. Busy cinematographer Gary Graver should know how to avoid those microphone shadows. This was released at the time of GODFATHER III.

DONALD FARMER

DEMOLITION HIGHWAY (Stratosphere, 95) D/S/act Donald Farmer, P Rick Martin, Earl Reed, Phil Jones

Frank (Danny Fendley), a crook, is set up, shot at and goes to prison. When paroled (by Farmer himself), he saves the very dumb blonde Summer (Lisa Tyre) from the clutches of his former gang boss Xavier (Joe Estevez). He's tortured (with a vise) but they escape only to be captured by outlaw bikers (wearing various real looking Tennessee colors) who attempt to lynch him. After Frank and Summer fuck (and her silicone is revealed) she's chained up and has to be rescued once again. Estevez (with a ponytail) talks, yells and laughs a lot. With Miles Aubrey (biker leader), Maria Ortiz (topless strip club dancer), Ghettty Chasun (biker chick), and long haired twin goons. Posters on a wall include SALO and Traci Lords. Fendley starred in four Farmer movies.

RED LIPS 2 (Sub Rosa, 00) P/D/S/act Donald Farmer, S Maria Ortiz

This seems to be parts of three unfinished movies thrown together. 27 year old Ortiz (who was in at least a half dozen Farmer movies) died before completion of what's basically a remake of RED LIPS (PV #22). She's an enthusiastic vampire who relates flashbacks in a bar to Debbie Rochon. They talk a lot and eventually walk through Times Square. In flashbacks (probably filmed in Nashville) a red head (Jenny Wallace, the real star) and her long haired thief boyfriend fuck in many positions. She's bitten by big blonde vampire Kashmere and joins her for a graveyard walk and two lesbian scenes. Horror movie posters are on the wall and Hammer lesbian vampire footage is superimposed on their bodies. Other unrelated footage is watched in a movie theater (represented by three chairs!). A Euro blonde who carries a deadly virus infects several people who instantly die. This part has nice outdoor location work (in Moscow?). Farmer plays a victim in the Euro footage and has a cameo in NYC footage. A 70s type punk band with a female lead and dance beat music is heard on the soundtrack.

EARLY 90s

HOMICIDAL IMPULSE (Live, 92) D/S David Tausik, P Mike Elliot

(KILLER INSTINCT) Tim (Scott Valentine) is a nice guy assistant D.A. who gets no credit for his hard work. Everything changes when he becomes the secret lover of the manipulative new intern Debbie (Brit Vanessa Angel from the WEIRD SCIENCE show), the niece of the headline grabbing boss (Charles Napier). After several sex scenes (one is on a copy machine) Tim thinks he's a murderer. He digs up, then cuts up a body so he can put pieces in acid, then his garbage disposal. The unrated movie features a drug freak out sequence, comic relief, and a split screen scene. With Talia Balsam as his girlfriend, Michael Traeger, Dominic Hoffman, and the voice of Exec producer Roger Corman as a senator.

THE ART OF DYING (PM, 91) D/star Wings Hauser, P/S Joseph Merhi, P Richard Pepin

This is the most interesting of the three features Hauser (PV #3) directed for PM at the height of his video star days. Hollywood cop Jack (Hauser) investigates a series of killings based on famous movie scenes including PSYCHO (shower), SCARFACE (chainsaw), and THE DEER HUNTER (Russian roulette). The madman snuff movie director (6'6" Gary Wernitz) uses his slimy lover assistant Latin Larry (Mitch Hara) as a talent scout. Jack is suspended by his cliché tough but clueless black captain, drinks and stays with his motorcycle riding actress girlfriend (Kathleen Kinmont). Her life is soon in danger while playing Joan Of Arc on stage. A marquee announces THE ART OF DYING. Also with Michael J. Pollard as a police psychiatrist (?), Sarah Douglas (cop), Sydney Lassick (diner owner), Tony Longo, and porn star Ona Zee.

ANTHOLOGIES

TALES OF TOMORROW Vol. 4 (Englewood) D Don Medford, P Mort Abrahams

Each tale in this volume (the best so far) of the cool early TV show features time travel. In Past Tense (53), scientist Harry Marco (Boris Karloff) uses his time machine (a chair surrounded by coils) to go back to 1910 and offers penicillin at a hospital. His wife (Katherine Meskill) and the main doctor think he's crazy. With footage of Pearl Harbor and the Hiroshima bomb. Has anybody out there



ART OF DYING

seen Karloff's movies from the same year: MONSTER OF THE ISLAND (filmed in Italy) and THE HINDU (filmed in India)! In Another Chance (53), a paranoid loser thief (Leslie Nielsen) is sent back in time by a con man (Robert Middleton) with a "forgetfulness machine" (a chair) and ends up murdering his wife (Virginia Vincent). All The Time In The World (52), the best story here, was written by Arthur C. Clarke. A woman from the future (silent movie beauty Esther Ralston) offers a lot of cash and a bracelet device that speeds up time for the wearer to a crook (Don Hammer, a very likable character actor I never heard of). He finds a friend (Jack Warden) at a bar (where "Wheel Of Fortune" is heard on the jukebox) to help him steal great works of art from museums. The plot includes an H bomb test, the end of the world, and the fact that queer means counterfeit money. Note: America had in fact just conducted its first H bomb test. It was named Mike. Crude ABC slide commercials are for PAUL WHITEMAN'S TEEN CLUB, HOL-

LYWOOD SCREEN TEST and others. Earlier TALES comps were reviewed in PV #s 31, 32, and 33.

TWISTED TALES 2 (Brimstone, 00) D/S... Mick McCleary, Santo Marotta, Kevin Lindenmuth

Five shorts (from various recent years) make up this comp. McCleary's are comic and have some clever FX and ideas. HELLO MR. GOLDFISH has pot induced flashbacks and nightmares and THE HEIST seems Bowery Boys influenced as four robbers (all doing comic character voices) are rats to a security guard cat. McCleary also acts in both. In Marotta's b/w ROADKILL, a man keeps score of his hit and run casualties and his NIGHTBEAST is a mini monster movie. It opens with comic book panels (by the director) and features cops, a female reporter, a priest and several masked creatures (one is Nosferatu). Lindenmuth's IF YOU LOVE ME is a sick joke with a guy (who narrates and smiles at the camera) killing his new girlfriend over and over in different ways. One problem these share is bad lighting. Features by all these NYC area guys have been reviewed here in the past.

CREMAINS (E.I., 00) D/S Steve Sessions, P Carol Sessions

A nervous funeral director (Chester Dalacruz) is questioned by an offscreen voice (Debbie Rochon). This is the set up for four stories. A woman (Wanda

Plimmer) and her father talk and drive and talk, then she's tied up and killed by a boa constrictor. A killer (Chris Williams) ties up and drugs a hitchhiker. The best part of this one is a real spider spinning a web. Blonde Allison (Kimberly Lynn Cole) has nightmares and thinks about vampires. The fast edit b/w scenes of a naked vampire ghost (Dawn DuVurger) look great. The last tale doesn't make much sense, but it's the most elaborate and impressive. A witch (Lilith Stabs) lives in her incredible (real) goth museum/house in New Orleans and there's a masked killer, a naked blonde, a decapitated Asian woman, TV horror host Gore Devol, solarized and strobe light scenes and a real carnival setting. Too bad Sessions, from Mississippi, didn't just expand this into a feature. *Cremains* also includes outtakes at the end and an out of place opening naked bondage fetish murder scene.

SCARY TALES (01) P/D/S/edit/cine. Michael A. Hoffman, P/S/oct Bill Cassinelli

Dennis (star Cassinelli), a loser with no talent or ambition, goes to an employment agency. The owner (Joel D. Wynkoop) tells three tales, all with tragic endings for Dennis. A hit and run driver has b/w nightmares and is haunted by the doll of his little girl victim. A used book store clerk learns to use astral projection to become transparent but can't return to his body. The woman he wants (Lindsay Horgan) takes a shower. A would be screenwriter drinks and takes pills until he thinks that Edgar Allan Poe is in his kitchen. He also has a sex scene with his wife (Thorin Taylor Hannah). Wynkoop, from *TRUTH OR DARE*, is the most interesting actor and some of the visual FX are good. Outtakes and bloopers are at the end. It was filmed around Tampa, Florida.

GERMAN SEX

2069: A SEX ODYSSEY (Seduction, 74) D Georg Tressler, S Willi Frisch, P Gunter Koff

(ACH JODEL MIR NOCH EINEN) Five Venusian beauties (with glitter eye makeup) land in The Alps on a mission to collect sperm from human men ("simple creatures"). The locals think they're a French Olympic ski team. One has sex in a car with a lingerie salesman (who uses a rubber), one does it with a cop who arrested her, one with a doctor in a sauna, and another, dressed as a nun, with a priest. The major and other locals are hooked up to a sperm pump machine (they don't mind) and all the alien women strip naked in a bratwurst and beer dance hall, causing a near riot. Nina Frederik, Catharina Conti, and Hedi Hankammer star in the silly German/Austrian production. There's also a trailer for *INGA* and a new "Cyber Jane" short (a Misty Mundae lesbian scene).

INN OF 1000 SINS (Seduction, 74) D/S Kurt Nachmann (ER WAR BESONDERS WERTVOLL FÜR DIE DAMEN - EIN ECHTER HAUS-FRAUENFREUND, THE HAPPY GIGOLO, ROOM SERVICE) Albert (Peter Hamm, who narrates) relates flashbacks to a lady shrink. While in the army, he's tricked by a rich old voyeur into having sex with a beautiful naked red-head by a waterfall, then is paid and sent away humiliated. Albert marries and has kids but becomes the house stud for hire at a hotel. Flashbacks inside flashbacks show him having sex with various women (including his wife) and he confesses to a priest (who became Irish in the dubbing). The W. German soft core sex movie features sex in a wine cellar and in a tree. The main attempt at humor is when a woman from Georgia bites his dick and he has to wear a bandage. With Rose Margaret Keil and Gisela Kraus. It's followed by a pretty terrible new lesbian short.

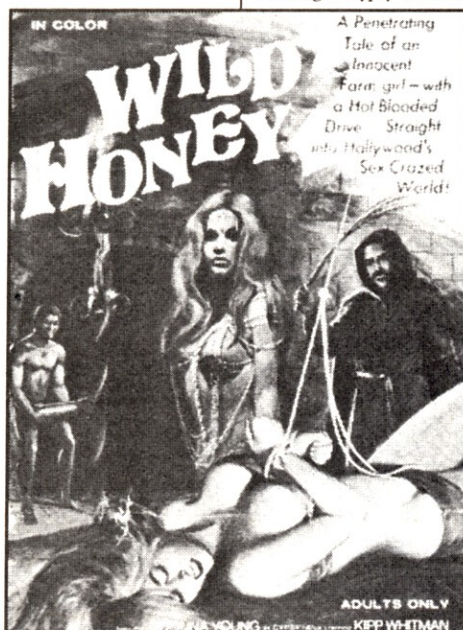
70s ADULT

THE DANISH CONNECTION (SW, 70) D/S Walt Davis, P M.D. Maury

Agent Johnny Wadd (John Holmes) and blonde Eric (muscular Rick Cassidy) are both working for the impotent Mr. Steel, who is seeking a Viagra type secret formula. Both agents are in various softcore sex scenes (featuring Sandy Dempsey, Sandy Carey, Rene Bond and others). In "surreal" sequences Wadd is drugged, attached to a pleasure control machine, chained up on a giant water bed, and smothered by several naked women (one is black). A man sits on a toy horse with a naked barking woman on a leash, some guy dances around and a black slave brings a potion. Johnny also has kung fu fights on a boat, in a field and by a temple. Kitty the secretary and beautiful lesbian bar owner Marsha have a sex scene and a naked woman happily swings toward the camera from a rope during the opening credits. Manuel S. Conde was the cinematographer. Robert Chin, who directed most of the Holmes/Wadd movies (which inspired parts of *BOOGIE NIGHTS*) plays a long haired voyeur villain. Minimal comic soul songs are heard along with orchestrated themes from other movies. The print is jumpy and worn. The main stars were also in *SEX PSYCHIC* (also by Davis, later a TV actor) the same year.

WILD HONEY (SW, 71) D/S Don Edmonds

Farm girl Gypsy (Donna Young from *ALL THE LOVIN' KINFOLK*) takes off for L.A. after her abusive father (who listens to religious radio shows) attacks her. She tries LSD ("a tool for unlocking your mind") on a sugarcube at a party ("Why are they doing it all over the floor?") and after various minimum wage jobs, decides to do nude modeling at The Little Doll House. After meeting a devious lesbian (Donna Stanley from *THE STEWARDESSES*), she's happy to accept money for sex and has her own new convertible. A laughing hooded Satanist hosts a crazy party where naked fat people use whipped cream and Uschi is with a guy reading *Mein Kampf*. Gypsy is tied up naked there by a salt and pepper pair of musclemen then suspended spinning from the ceiling. Then we learn that her experiences were "all a dream." Long haired Astro keeps women on leashes and a depressed motorcycle riding Nam vet abandons Gypsy. With a trip sequence, raga music, pop songs, a Dylan poster, Hari Krishnas on Hollywood Blvd., and a marquee for Disney's *THE BOATNIKS*. The cast includes K. W. Christian, Mark Edwards (*THE DEAN'S WIFE*), and Kip Whitman (*BUMMER!*). It



was the first directing job for former beach movie actor Edmonds, who went on to make *ILSA* movies. This Boxoffice Int. release is pretty entertaining but Young is naked more in the trailer than in this cut version where every sex scene ends abruptly. The tape also includes *NUDE A GO GO* (a short also on SW comps) and some vintage footage of NYC theaters and strip clubs.

DOCS.

THE FILMS OF DAVID CRONENBERG (01) P/D/S/edit Robert J. Emery

Cronenberg talks about all of his features (even *FAST COMPANY*) in order, from *SHIVERS* (75) to *EXISTENZ* (99). He says that *SHIVERS* was made with Canadian government funding, a fact debated in The House of Commons. He mentions that *SCANNERS* was #1 at the box office in North America and we see Michael Ironside's head explode. He says *DEAD ZONE* "should have been my biggest hit" and that he worked a long time on *TOTAL RECALL* before making *THE FLY* (which WAS his biggest hit). He also blames "the hideousness of the English Press" in condemning his *CRASH*. Actors interviewed include Holly

Hunter, Peter Weller, Anthony Zerbe, Brooke Adams, Jennifer Jason Leigh, and Willem Dafoe. The documentary, part of Encore's The Director's series, is loaded with great clips.

BLANK GENERATION - THE BIRTH OF PUNK (MVD, 76) P/D Amos Poe, Ivan Kral

This has been around for years as a bootleg (I bought a copy to see footage of Television), and has disappointed everyone who has seen it. It's silent b/w footage of bands (some at CBGBs) with records (or early demos) badly dubbed in and with many audio and visual fuckups. The early footage of Blondie (the guys still have long bad hair cuts) posing on roof tops is good and The Marbles are seen in a goofy 60s style video. The other big names are The Ramones, Patti Smith, and Talking Heads but it's almost more interesting to see some of the acts that never recorded LPs or made it out of Manhattan. Only people who were there know about Harry Toledoe and The Miamis and not that many more remember The Heartbreakers (with Richard Hell), The Tuff Darts (with Robert Gordon), Jayne County or The Shirts. The New York Dolls seen here are basically solo David Johansen and a band. Various people are also seen hanging around, goofing around, and at the '75 CBGBs New Year's Eve party (attended by John Cale). This is NOT Uli Lommel's BLANK GENERATION (PV #32) which stars Hell.

PATTI SMITH GROUP - DANCING BAREFOOT (MVD, 95) D Zdenek Suchy

(IVAN KRAL) I learned a lot about guitarist Ivan Kral in this interesting Czech TV documentary. He had a mid 60s band in Prague, a band called Luger in early 70s NYC, and was briefly with Blondie before joining Patti Smith. Smith is interviewed and an excellent clip of her and Ivan doing some angry poetry at an Amnesty International presentation is shown. Only parts of Smith songs are here though as she is not the main subject (despite the devious new title). Kral went on to play with John Cale, Iggy Pop, John Waite, and other bands (Eastern Bloc and Native). He also owned a film camera, so this uses many of the best parts of BLANK GENERATION (see above) and some silent 8mm Stooges footage from '72. Various people (including Cale, Pop, Lenny Kaye, and Ivan's wife Lynette) talk about Ivan and the CBs scene. Johnny Ramone puts a stop to all the nostalgia with "I have no fond memories of CBGBs." Kral's Czech narration is subtitled.



THE DEVIL'S JOINT (SW, 69)

This pro-pot documentary has no credits and is pretty dull considering the theme, but was probably a revelation to late 60s/early 70s "underground" audience members. A narrator explains how America's marijuana war was started. We hear pot theme songs and see the Nixon "Checkers" speech, Chinese being executed for opium and scenes from THE PACE THAT KILLS (28), REEFER MADNESS (36) and other roadshow movies. The silent footage is the best. Comic BATMAN TV series inspired insert titles don't help. See the recent GRASS (PV #34) instead.

JOE D'AMATO - TOTALLY UNCUT (99) D Roger A. Fratter, S Manilo Gomasasca, Davide Pulici

The late Aristede Massaccesi sits and answers questions about his prolific career as a cinematographer and as the director of over 100 movies using many pseudonyms (including Dick Spitfire!). He talks about Laura Gemser, Harry Alan Towers, Jack Palance, Anna Bergman, and transsexuals Ajita Wilson and Amanda Lear, the "snuff" footage in EMANUELLE IN AMERICA, and about filming in the Dominican Republic, New Orleans and the Philippines (subbing for China). Everything he directed was a cheap fast calculated copy of whatever was making money at the time. Westerns (loaded with stock footage), gory

horror and many sex movies are included, but his kid oriented fantasy movies are ignored. He claims to not like directing porn but defends his many hard core movies as simply dictated by the market. Did you know that there were as many as 50 Italian Decameron copy movies and that the owner of a Sheraton hotel backed one of D'Amato's tropical horror/porn movies? This enlightening feature length doc. is loaded with film clips (with female narration). The English subtitles often go by way too fast and are full of spelling errors. The tape opens with a trailer for a new (Jean Rollin style) vampire movie by Fratter.

COMPS...

BROTHER THEODORE SPEAKS... (JFTHI!, 97) P/D E. J. Vaughn, D Tom McDonough

I found out about Brother Theodore and his unique long running NYC one man show thanks to Bob Martin at Fangoria, then saw him live at a little theater on 13th St. thanks to Tom Rainone. Luckily some people bothered to film a typical show before it was too late, so you can get an idea what the Theodore experience was like. 90 year old Theodore (in all black clothes) sits behind (or on) a table and says "I'm in the prime of my senility" and stares at the audience and says "This beautiful wide world - You've turned it into a VOMITORIUM! - A SLAUGHTERHOUSE!!" He observes that "We are puppets in the hands of an UNSANE PUPPETEER!" and ends by wondering if there is a god, then praying - "Dear God! - HELP ME!!" As a contrast, this tape also includes four

Theodore appearances on LATE NIGHT with David Letterman. He calls the audience members pigs, repeats the same insults and plugs THE 'BURBS by calling it "a delirious metaphysical goulash of all human emotion." On each show Letterman makes fun of his hair, Theodore accuses him of not letting him talk enough and the band plays "Manic Depression." I would have liked to have seen Theodore interviewed by Letterman's other frequent NBC era cranky out of control guest Harvey Pekar. See PV #35 for Theodore's obit.

SLIPPIN' THRU THE CRACKS (Iceworld) D Frank Beeson

19 clips make up this o/p comp of late 80s L.A. area rock performances. Mediocre bands you never heard of do bad material in even worse no budget videos but there are some high points. Lita Ford

from The Runaways does "American Nights" live backed by Redd Kross. 60s holdover Sky Saxon does "Don't Slander Me" (a Roky Erickson song) and "Barbie Doll Look" in a studio and a group (Imitation Life) does The Seeds' "Try To Understand." The Fuzztones do "Girl You Captivate Me" (a ? And The Mysterians song) and offshoot group Link Protrudi And The Jaymen do a moody surf instrumental in the desert. I was interested in The Nuns who tried for a punk Velvet Underground look and sound when they first recorded (late 70s) but their "Suicide Child" (song and video) now seems pretty pathetic. The Groovie Ghoules do The Stones' "2000 Man" (great song but the blue screen FX are the worst). A sad video for me to watch is "Weathered And Torn" by The Droogs, featuring the late Brian Hudson (who I met in Cleveland when he was still in The Pagans) smiling and pretending to play bongos. The Mockers (like The Bangles), Russ Tolman (from True West), Dramarama and Marshmallow Overcoat are some other acts here and Rodney Bingenheimer and The Pandoras make brief appearances. My favorite all around clip (it's in b/w) is Red River on stage doing "Lucky Tonight." The band features good dual vocals, slide guitar and has a blonde female bass player. If they recorded an album, I'd buy it.

SPOOK SHOW SPECTACULAR (SW)

This comp includes MONSTERS CRASH PAJAMA PARTY (PV #15), a color Encyclopedia Britannica short for kids about fear, and the 3-D ASYLUM OF THE

INSANE (71) by Donn Davison (PV #16). ASYLUM is hilariously cheap with a yo yo expert and kids in monster masks playing in a back yard. The 45 minutes of spook show trailers (from the 30s to the 70s) is the important part though. Most are just slides but some are filmed. Most were shown in local theaters but some were created for TV. Some steal graphics and music from famous movies and many steal from each other. More than one spot announces "Monsters cut off girls' heads!", "The mummy tortures slave girls!", and "Free shrunken head or living skeleton!" A spot for Mad Daddy's Shock Theatre features many '57 era AIP movies. Cleveland's brilliant DJ, briefly also a horror movie host, is unfortunately not seen or heard though. My favorite overkill spot ("a psychedelic nightmare!") has a laughing host (Vic McGee from MONSTERS CRASH) who says "turn in, turn on - drop dead!", and is underlit like Ghouardi was. Some of these were first on Jim Ridenouer's SPOOKS A POPPIN' comp (PV #15) but this has many, many more. Ridenouer himself stars in one for Dr. Psycho And His Asylum Of The Occult show. Some 40s spook theme Soundies are here (one has a scared black couple in a haunted house) plus some fun (70s?) silent amateur horror shorts with cool FX, backed by music by Dead Elvis. Radio spots, print ads and photos (some organized by the exotic spook show stars) are at the end. The package comes with 3-D glasses and a booklet, which is basically Ridenouer's interview from PV #15. Buy this tape (it's amazing! - historical! - essential!), but I think PV deserves some kind of credit.

EROTIC?

ZORRITA - PASSION'S AVENGER (Full Moon, 01) D "Madison Monclair," S "Louise Monclair," P Pat Siciliano

There's a lot of acting that nobody will care about in this softcore female Zorro sex movie. Bela (the silicone injected Shauna O'Brien), a new maid at an estate, is also the legendary masked Zorrilla. She has sex with her blacksmith lover, the unhappy red haired lady of the house (Venessa Blair), and the maid (Nancy O'Brien, the only one with her original chest). Zorrilla also teaches bad guys memorable lessons by stripping and climbing on their laps. Take that - wealthy corrupt land grabbing exploiters of the lower classes! As usual, Gary Graver shot it.

PLATINUM BLONDE (Full Moon, 01) D "Cybil Richards," S "Louise Monclair," P Pat Siciliano

Blonde angel Angela (Holly Sampson, who narrates, poses naked and has sex scenes) helps match up three humans with the right mates. An editor loves the star (Shauna O'Brien) of the sex movie he's working on. The secretary star of the third part has even bigger, more unreal and hard looking silicone breasts. Only the real seeming Maria in the middle "story" looks good to me. Mia and Shannon Leigh co-star. With Full Moon posters and microphone shadows on walls (a Gary Graver trademark). The mass acceptance of surgically altered women (also in "real" movies and on TV) is a clear sign of the end of the world as we knew it. And don't get me started about the creepy unreal faces of many older male stars. Sampson starred in the EMANUELLE 2000 TV series.

HORROR COMEDIES

AMERIKILL (99) D/S/edit/score Chris LaMartina

The cast of this SCREAM inspired shot on video horror comedy is made up of all very real kids. Keith (Andre Hughes), Ned (Jenny Baraullo), and other school friends plan to make a horror movie. They pick up some slasher movies (and Utz potato chips) at a video store for inspiration. Meanwhile a mystery killer with a robe and a white face mask kills many characters in various ways. He decapitates two cheerleaders and uses their heads like pom poms. Geeky Jonas has braces and pimples and little Ajax keeps puking. With a b/w nightmare,

some in jokes, and the second Psychotronic book. Pretty good punk songs are by various local bands and the members of one (601) also act. It was filmed in the suburbs of Baltimore and is pretty impressive if the director is as young as the cast. Contact him at horrorfreak28@hotmail.com

SOULKEEPER (First Look, 01) P/D/S Darin James Ferriola, P Jeff Ritchie

In some ways this enjoyable horror fantasy comedy is a lighter version of DOGMA (PV #34). Irish Catholic Corey (Rodney Rowland) and his best friend Terry (Kevin Patrick Walls) are likable young thieves who are tricked into having to defeat Magus (Ed Trotta), an anti-Christ sorcerer. They encounter a kid with a harem, an animated demon, zombies, naked lesbian vampires, and are chained up in a dungeon and attacked by bats. With tit and gay gags, movie and music in jokes, evil Arabs, terrorism on TV, a Civil War re-enactment, and fun guest stars. Brad Dourif (with a goofy Euro accent) hires them, Karen Black (in all red clothes) is a medium who pukes on them, Robert Davi is an Italian angel who floats, and Tiny Lister beats them up. Blonde Playboy centerfold Jamie Bergman is naked in a sex scene and Ali Landry is the red haired perfect woman. Also with former pop star Debbie Gibson and Keith Coogan and Michael Ironside, both also in the New Jersey born director's IVORY TOWER (99). The KNB Group did the cool FX. The VHS box has a 3D cover.

MORE 70s

SHRIEK OF THE MUTILATED (Sinister, 74) D Michael Findlay, P/S Ed Adlum, S Ed Kelleher

This upstate NY wonder from the producer/writer team that made INVASION OF



THE BLOOD FARMERS (72) opens with a decapitation and a party backed by the hit instrumental "Hot Buttered Popcorn." College students of Dr. Prell (Alan Brock) go to a house on an island, the site of a massacre, seen in confusing flashbacks from several characters. Deaths are by knife, fork and toaster in a tub. A leg and a female body are used as bait for the (fake) long white haired "Yeti" cannibal. Laughing Crow (Ivan Agar) is the muscular mute housekeeper of the talkative ponytailed Prof. Werner (Tawn Ellis from CAT WOMEN OF THE MOON). Jennifer Stock and Michael Harris co-star. Roberta Findlay was the cinematographer. Her husband Michael ended his career directing gay porn before his helicopter decapitation death in NYC. The print is scratchy. I first saw this in an Ohio drive-in.

PORTRAIT OF A HITMAN (Program Hunters, 77) D Allan A. Buckhantz, S Harold "Yabo" Yablonsky, P James R. Rokos, Andre Krakowski

Hitman/painter Jim Buck (Jack Palance in his first American movie in years) is paid by Max (Rod Steiger) to kill neurosurgeon Dr. Richards (Bo Svenson). Buck warns the doc (who had saved his life) and tries to find out why and who wants him dead. Meanwhile Richards has an affair with Buck's live in lover/model Cathy (Ann Turkel) and Buck makes a deal to kill black gangster Coco (Richard Roundtree with a Jamaican accent) instead. He intrudes on Coco, in bed with his naked hos, breaks his glasses and leaves him standing naked in front of his guards. Charlie, (singer Herb Jeffries) who owns the Kit Kat topless club, helps hide Buck after he's wounded, and Mr. Wong (Philip Ahn in his last role) advises him. After Buck flashes back on the whole damn movie, it ends in a very unlikely happy way at Jim's very successful art opening. Steiger and Palance each have an opportunity to switch from quiet intense acting to loud ranting. During a major dialogue scene the boom mike is visible. Cinematographer Charles Correll (ANIMAL HOUSE) is the son of the creator of Amos 'N' Andy and led the surf band The Cornells. Yablonsky had directed Mickey Rooney in THE MANIPULATOR (PV #16).

PV



By Akira Fitton

DVD ratings: picture (P-X), digital compression (C-X), and sound (S-X), from one to four; 4 = excellent, 3 = good, 2 = fair and 1 = poor. FF means Full Frame, SV means Standard Version (pan-and-scan) and WSV means Wide Screen Version (letterboxed).

Crouching Tiger Hidden Dragon (Sony) 2000, 120 mins., D/P-Ang Lee, W-Wang Hu Ling, James Schamus, Tsai Kuo Jung, P-Hsu Li Kong, Bill Kong, audio commentary by Lee & Schamus, making of doc., interview with Michelle Yeoh, photo montage, filmographies, production notes, Dolby, WS, P-4, C-4, S-4.

Chow Yun Fat, Michelle Yeoh, Zhang Ziyi, Chang Chen, Lung Sihung, Cheng Pei Pei.

I love that this film is able to combine the kinetic energy of Hong Kong action films with a sweeping western romantic epic style that we have become so accustomed to in America. Yuen Wo Ping's wirework and choreography are well used here and help to enhance the mythic quality of the story. The music soundtrack aided by Yo-Yo Ma's beautiful cello music makes the film even more enjoyable. In 19th century China, Li Mu Bai (Fat) is a legendary swordsman and owner of the Green Destiny, a powerful sword. He gives the sword to a friend, Sir Te, but it is stolen by a skillful mysterious masked thief. Jen Yu (Ziyi) is a princess about to enter into an arranged marriage and who is also the mysterious thief. Michelle Yeoh is Yu Shu Lien, a great warrior herself, who has carried a torch for Li Mu Bai and helps Bai go after his great nemesis, the Jade Fox. Yeoh has always impressed audiences with her great athletic abilities but here she shows that she is one of the best actresses working in films today.

Rushmore (Criterion) 1998, 93 mins., D/W-Wes Anderson, W-Owen Wilson, P-Barry Mendel, audio commentary by Anderson, Wilson and Schwartzman, *Making of Rushmore* doc by Eric Chase Anderson, Charlie Rose interviews with Anderson and Murray, cast auditions, storyboards, trailer, graphic ephemera, Max Fischer "adaptations" of three hit movies for the MTV Movie Awards, collectible poster insert, Dolby, WS, P-4, C-4, S-4.

Jason Schwartzman, Olivia Williams, Bill Murray, Brian Cox, Seymour Cassel, Mason Gamble.

Max Fischer is in the tenth grade and is in love with his teacher, Miss Cross. Fischer, played by Talia Shire's son Schwartzman, does an impressive job as the catalyst for all the crazy events that make this a quirky comedy, evoking films like *Harold and Maude*. He becomes

friends with a millionaire, Mr. Blume, played beautifully by Murray. In one of the best performances of his career, he also falls in love with Miss Cross. The use of music, chapter titles projected on velvet drapes, outrageous high school plays, and an ongoing feud between Blume and Fischer for the love of Miss Cross make this a lot of fun to watch. This Criterion DVD is chock full of extras, all of which are highly entertaining. The audio commentary by Anderson, Schwartzman and Owen is outstanding and very funny.

Slaughterhouse (Program Power Ent.) 1987, 85 mins., D/W-Rick Roessler, P-Ron Matonak, audio commentary by Roessler, Encoe,

Scaglione, *Making of Slaughterhouse* doc, *Finance and Distribution of Indie Horror Films* doc, teaser, trailers, TV spots, "Buddy Tours Georgetown Univ." and "Buddy Goes to Washington," complete screenplay, photo gallery, 16-page working budget for film, 34-page original distribution contract, thumbnail sketches of ad campaign, newspaper clippings, ads and reviews, Ultra Stereo Surround Sound, SV, P-4, C-3, S-4.

Sherry Bendorf, Don Barrett, William Houck, Joe Barton as Buddy.

A sheriff, a politician, and a businessman conspire to condemn a slaughterhouse for redevelopment. The owner (Barrett, actually very good in this over-the-top role) and his pig-like son Buddy set out to get revenge by killing the three men as well as some teens that trespass on the

property. This gory, mildly entertaining film is better than the box cover lets on, but is still a slasher film in the style of all post-*Halloween* movies.

The Beast (Cult Epics) 1975, 94 mins., Edit/D/W-Walerian Borowczyk, P-Anatole Dauman, WS, P-3, C-3, S-3.

Sirpa Lane, Lisbeth Mummel, Elisabeth Kaza, Piere Benedetti, Guy Tréjan, Roland Armontel.

This is a weird movie. It tries to be an erotic fable, but is merely a cross between hardcore and softcore porn. A graphic scene at the beginning of the film of two horses mating becomes a metaphor for a man-beast that once raped a maid in the woods and died from the act back in the 18th century. Present day, an American heiress has come to claim the estate, but is haunted by images of the beast. This film is long and dull. The footage of the beast with its wooden phallus is laughable as it constantly spews ejaculate, making love to the maid's shoe and wig and is so obviously a man in a big rat/bear suit. Other



weird things in this movie are stereotyped black characters, a priest with altar boys (a very obvious homosexual overtone) and a hairy man who might be descended from the beast.

Stormswept (MTI) 1977, 93 mins., Edit/D/W-David Marsh, W/P-Svetlana Marsh, bios, previews, SV, P-3, C-2, S-3.

Kathleen Kinmont, Justin Carroll, Julie Hughes, Melissa Anne Moore, Lorissa McComas, Kim Kopf, Ed Wasser, Hunt Scarritt.

Five people try to make a movie in an old mansion in Louisiana, but a 200-year-old slavemaster spirit/ghost makes them all have softcore sex games. It gets gory at times but is generally dull.

Tandem (Screen Edge) 1994, 43 mins., D-Toshiki Sato, W-Kobayashi Masahiro, P-Iwata Haruki, history of & about Pink films, director filmography, still gallery, WS, P-3, C-2, S-3.

Kino Mahito, Hazuki Hotaru, Ishiwaru Yuri, Ogi Maya, Takano Hitomi. The special features detailed above are not displayed on the box. I find Japanese Pink films to be more of a turn-off than a turn-on. The images of men being abusive or violent to women are often too disturbing. This film opens with the main character molesting a woman on the train, and even though she gets into it, the man is portrayed as a creep. He later meets another man at a coffee shop and tells him about his sexual adventure. We see in flashback that the other man has just raped his girlfriend in rage upon finding out that she has been having an affair. The two men set off together on a motorcycle and we find out more about them through flashbacks.

Deep Red (Anchor Bay) 1975, 126 mins., D/W-Dario Argento, W-Bernardino Zapponi, 25th anniversary featurette, Italian & U.S. trailers, talent bios, Dolby, WS, P-4, C-4, S-4.

David Hemmings, Daria Nicolodi, Gabrielle Lavia, Machia Meril, Eros Pagni.

Marc Daley (Hemmings), a pianist, witnesses the murder of a psychic and with the help of a woman journalist works to solve the mystery. Hitchcock-like, this is my personal favorite of Argento's movies. It is scary, fast paced, stylish and humorous. This is the director's cut and it's great to see a perfect print of this top notch thriller.

Zardoz (Fox) 1974, 106 mins., D/W/P-John Boorman, audio commentary by Boorman, radio spots, still gallery, trailer, Dolby, WS, P-4, C-4, S-4.

Sean Connery, Charlotte Rampling, Sara Kestelman, John Alderton.

I reviewed this in the *Psychotronic Encyclopedia of Film*, and I still feel the same way about it. It's a clever satire of fantasy, science fiction, and social class conflicts. In the future there are a group of sexless intellectuals named the Eternals who live in a thriving secluded community (the Vortex). They keep the destitute survivors of war and pollution enslaved by another select group called the Brutals. One Brutal (Connery) infiltrates the Vortex to discover the truth about Zardoz and starts a revolution to change the status quo. Alderton gives a standout performance as Friend. Interesting Boorman commentary.

A Killer B DVD Double Feature – Carnival of Souls & Dementia 13 (Marengo Films) 1962 & 1963, 74 mins. & 81 mins., D-Herk Harvey/Francis Ford Coppola, W-John Clifford/Francis Ford

Coppola, P-3, C-3, S-3.

Souls-Candace Hilligoss, Sidney Berger/13-William Campbell, Luana Anders.

I know, I just reviewed *Dementia 13* last issue, but this DVD came in and I had to comment on it. *Carnival of Souls* is a great low-budget horror film that has been copied many times and has influenced many films since. The box says this film runs 74 minutes but other sources say it should be 83 minutes. Leonard Maltin's book says the original running time is 91 minutes. This company doesn't have the best prints, but the compression to DVD is pretty good. On the *Dementia 13* the image is far more stable than the Roan Group version, even though they had a better original print. No special features on this basic DVD.

Shrek (Dreamworks) 2001, 93 mins., D-Andrew Adamson & Vicky Jenson, W-Ted Elliott, Terry Rossio, Joe Stillman, Roger S.H. Schulman, P-Aron Warner, John H. Williams, Jeffrey Katzenberg, two-disc set, Shrek's Revoice Studio, behind-the-scenes doc, hidden fun facts, character interviews, over 15 interactive games, music videos, filmmakers' commentary, "Tech of Shrek," storyboards, technical goofs, international dubbing featurette, character design reel, trailer, production notes, cast & crew bios, Dolby, WS/SV, P-4, C-4, S-4.D

Voices by Mike Myers, Eddie Murphy, Cameron Diaz, John Lithgow.

This funny, interesting twist on fairy tales came as a complete surprise.

Myers is the grumpy ogre Shrek, whose swamp is being overrun by all the fairy tale characters that have been banished by the squat King Farquaad (Lithgow). Shrek protests this invasion to the King and is told that if he can rescue Princess Fiona (Diaz), he will get his swamp back. A wisecracking Donkey (Murphy) goes along to help. This is based on a William Steig book, but I am sure it bears little resemblance to it. This DVD has so many features that they had to spread it over two DVDs. Some are very interesting but a couple seem unnecessary, like technical goofs and the storyboard pitch of outrageous deleted scenes.

Close Encounters of the Third Kind (Columbia) 1977, 137 mins., D/W-Steven Spielberg, making of doc., 1977 featurette, 11

deleted scenes, filmographies, trailers, Dolby, WS, P-3, C-4, S-4.

Richard Dreyfuss, Teri Garr, Melinda Dillon, Bob Balaban, Francois Truffaut.

This "Collector's Edition" is basically the movie that was released to theatres and not the Special Edition redo that Spielberg did years later. Too bad they couldn't get a better print. This one has dirt, some scenes have bad color and the overall look is faded. Coming from a major studio this is a major disappointment. Dreyfuss plays everyman Roy Neary, who has a close encounter of the first and second kind. He becomes obsessed with UFOs and an implanted image of a mountain. Dillon is wonderful as the mom whose son is kidnapped by aliens. The Neary family scenes still make me cringe but the beauty Spielberg is able to produce throughout the film is still awesome. Garr seemed to specialize in playing unsupportive girlfriend/wife/moms in many films after. The extras on the second disc are very entertaining and you can understand why the deleted scenes were deleted.

PV

SPARE PARTS

By DALE
ASHMUN



I'm writing this column on the eve of the real new millennium. Soon I'll join the masses in the French Quarter, get a bit loaded and dodge bullets from the guns that New Orleanians love to shoot off into the air like fireworks....WHOOPEE, but first let's look at the latest batch of Spare Parts....

LET'S MAKE LIKE LINDA LOVELACE AND BLOW THIS PLACE

DEPT....Eric Danville, former SCREW Editor and current PENTHOUSE FORUM Editor has written the definitive tome on Linda Lovelace, the

woman who pioneered the "Porno Chic" trend when she starred in Gerard Damiano's opus DEEP THROAT in 1972. Eric's "deeper than deep look at America's first porn queen" is titled THE COMPLETE LINDA LOVELACE (Power Publishing Press) and he takes the same approach PSYCHOTRONIC applies to a performer—he digs for the minutia, all the major and minor details of Linda's life in the public eye he can unearth. It's chock full of interviews, great photos, rare posters from her rather limited adult film career, overviews of her four (!) autobiographies, the real scoop on her scandalous 8mm loops, and her first in depth interview in over 25 years conducted by Eric in late 2000. Visit www.completehindalovelace.com to order this 216 page epic. When you get, there visit the Linda Lovelace Virtual

Museum Eric has lovingly constructed plus find a link to the penthouse.com video version of his interview with Linda.

IT'S IN THE BAGGE DEPT....I'm one of the hordes of HATE fans who miss their regular doses of the trials and tribulations of Buddy Bradley and his pals. Thank Yaweh Peter Bagge has put out HATE ANNUAL #2 (Fantagraphics, \$4.95; www.fantagraphics.com) to satisfy our jones for his comical dopeness. In addition to a cherry lead story "A-Rod Goes to the Moon" in which chaos overcomes Buddy's gig as a babysitter, you'll also find hard copy of Bagge's online illustrated essays for suck.com where he covered the Miss America pageant and

the Indy 500. A standout of the issue is Peter's shout out to the most reviled Beach Boy, "In Defense (and Praise For) Mike Love." Also from Fantagraphics, be sure to score the fourth volume of Kaz' collected "Underworld" strips DUH (\$9.95 from you know where). Kaz creates a universe that resembles the world of Krazy Kat had artist George Herimann been imbibing on crystal meth for breakfast. Characters like Snuff, Creep Rat, Petit Mort and Mr. Panty Fog teach one numerous lessons about life & love with their tongues firmly up their (ass)

cheeks. You'll also find plenty of scrumptious Kaz girls to fire your fantasies...someone get this guy a weekly animated series and quick.

ROLL OVER WINNIE THE POOH...

and tell Sock Monkey the news. Tony Millionaire has created a classic story for kids of all ages with his latest gem SOCK MONKEY, A CHILDREN'S BOOK (Dark Horse \$9.95; www.darkhorse.com). Although Sock Monkey has entertained the masses in various formats and personas (Uncle Gabby for adults), here Tony tells us of the magical critter's origins in 78 pages of text offset with gorgeous full page illustrations. Dedicated to he and his wife Becky's baby Phoebe, this charming tale of Sock Monkey's entrance into Ann-Louise and Mr. Crow's world is truly marvelous.



Linda Lovelace

PLUG ME IN DEPT... Richard Freeman continues to send us his excellent BATTERIES NOT INCLUDED (\$3 to BNI, 513 N. Central Av, Fairborn, OH 45324), a monthly newsletter that covers gossip, news, reviews, interviews and historical pieces on the adult entertainment industry. With regular contributors like Richard Pacheco, Goddess, Lisa B. Falour, Mykel Board, Dave Cummings and David Steinberg, BNI is a must read mag for any serious smut fan. Richard also sells adult DVDs and VHS tapes at amazing bargain basement prices, starting at \$2 per video and \$5 for coverless DVDs. Contact Richard at: BNI@aol.com for details on his incredible porn closeouts and tell him I sent ya!!

SMILE WHEN YOU SAY THAT MISTER......especially if you are hunkered down reading Josh Simmons **HAPPY** (Top Shelf Prods; www.topshelfcomix.com). I met Josh at the weekly cartoon jam hosted by the Da Fa Fungus crew of cartoonists (dafafungus@yahoo.com) and he laid a huge pile of comix on me including his X-rated treats **ALL ABOUT FUCKIN' 5 & 6**, **UGLY CUNT FUCK** and his all ages comix **GOD IS HAPPY!** and **CIRKUS NEW ORLEANS**, a chronicle of his adventures on tour with "the Greatest Cirkus Sideshow on the Planet Earth," Der Know Nothing Zirkus. Josh's newest work **HAPPY** stars his cuddly wuddly cute creation Bunny Soft and Josh recently released a **HAPPY** CD to "accompany and pleasurably enhance the reading of the **HAPPY** comic." Contact Josh directly for info to buy the adult stuff and CD at christmuffins@hotmail.com and get **HAPPY**, dude!

FROM HAPPY TO HAPPYLAND...After an 8 year hiatus, Selwyn Harris has revived his much missed magazine for maladjusted misanthropes **HAPPYLAND**, with a double whammy release of issues 9 & 10 and a 75 page #11 due out by the time you read this. (\$3ppd each, CASH ONLY to 141 29th Street, apt 2F, Brooklyn, NY 11232). Selwyn confirms that the emperor has no clothes, not even a boombox, along with help from loyal stalwarts like Danny Hellman, Sam Henderson, Spike Vrusho, Tony Millionaire, Becky Thyre and Fischel Bocephus. Marvel to Master Harris' incisive examination of "(Cock) Smoker Crossovers-Gay Porn Directors Who Busted Out da Closet and Into B-Movie Moguldom" or Mike McPadden's scholarly essay "Beat On the Brat With an Aikido Slap" about the "odd parallels that link the Ramones to Steven Segal and laugh yourself into a state of bliss. I've raved about this magazine before, but believe me, not enough.

GRAB BAG O' GOODIES DEPT... Rupert Wondolowski sent us a giant box of mixed media including a journal of esoteric writing called **SHATTERED WIG REVIEW** #19; two of his own books of stories & poetry (**CUP FULL OF HEAD & HUMANS GO OUTSIDE TO HURT YOU**); the CD "Lurking" by his band **LITTLE GRUNTPACK**; **I TAUGHT MY DOG TO SHOOT A GUN**, a book of wild stories by Blaster Al Ackerman and a "gothic slapstick surreal guignol" video **EEL AND THE HAUNTED ICEBOX** directed by Slease Steele. Rupert co-owns Normal's Books and Records in Baltimore and you can visit their online catalog for more info and prices on these and many other groovy titles-www.normal.com/wig.html

LUCKY CHARMS DEPT...Michael Aaron, guitarist for **CHARM CITY BROKERS**, one of New Orleans' most original and uncompromising bands, laid a copy of their debut CD "Main Street Looking North" (order via www.charmcitybrokers.com) on me and boy, it's a peach.

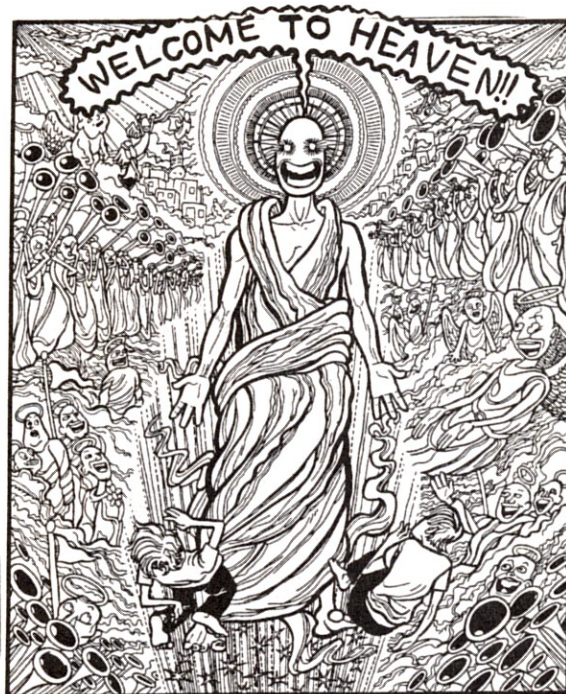
With a dual singing/song writing attack of Ryan Scully and Paris M. Nesbitt, a super tight rhythm section of Andy Harris on drums & Dave Duncan on bass and very tasty lap steel supplied by Mr. Aaron, this CD defies typecasting and should simply be filed under "great music."

I KIDD YOU NOT DEPT...New Orleans based man about town Eduardo Young gifted me with a copy "Kidd's Stuff" by **KIDD JORDAN & THE ELEKTRIK BAND** (Danjor Prods; eduardoyoung@hotmail.com), a stratospheric journey through space courtesy of Kidd Jordan's magic saxaphones and his red hot band. Sporting a superb psychedelic cover by local hero Bunny Matthews, Eduardo produced the CD from live shows taped in September 1984, proving good music is timeless.

BEWARE OF RANDOM ACTS OF CARNAGE!...is the warning on the cover of Stephen R. Bissette's **SPIDER BABY COMIX** #2, a trio of horrific tales originally slated for his excellent anthology **TABOO**. Check out Stephen's website at www.edgeglobal.com/tyrant for info on ordering this ish, his very cool **TYRANT** title, original artwork and many other special treats.

7" OF PLEASURE DEPT...we scored some straight ahead rocking singles from Smog Veil Records by **IDIOT HUMANS** "Dressed In Green" & **DEFNICS** "Look At Me Mom, I'm Not Dead" (www.smogveil.com).

CDS R' US DEPT...a luvly batch of tiny discs to plug here, including: **THE RACKETEERS** "Mad For the Racket" (MuscleTone Records, 8949 Sunset Bl., suite 203, W.Hollywood CA 90069) showcases sizzling rock and roll in a tough band fronted by Wayne Kramer and Brian James; cool roots rock is served up by picker **CHARLIE GRACIE** on "I'm All Right" (Lanark Records, www.mypage.onemain.com/lanark); a trio of over the top rock slabs from Smog Veil again, to wit: **LES BLACK'S AMAZING PINK HOLES**



"Breakfast With the Holes," **NUMBSKULL** "The Great Brain Bake-Off" and **CHEESE BORGER'S PIE & EARS VOL.2**, another hearty sampler of Cleveland punk bands "old scars & new blood." Visit ClePunk.com or smogveil.com for details on these releases. Last but not least, check out some moody monster music on "Lucky Stiff" a computer enhanced CD from **LIVE NOT ON EVIL** (www.simplyfiendish.com/liveno-tonevil) and spot the palindrome.

LAWD HAVE MERCY DEPT... fans of large breasted ladies (and you know that includes yours truly) should surf into www.Mercy44ff.com and meet the sublimely stacked and talented renaissance woman of adult content Mercy. She possesses two of the finest natural wonders to be found on the net and is busy working on her third homemade hardcore video. That's all sparts fans...adios and best to you in 2002!



Fanzines

CELEBRITY SLEUTH (Vol. 14 #8, \$5.99) continues to find and publish countless nude or just sexy photos of actresses and other celebs 9 times a year. This "Ingenudes" issue features Asia Argento, Katie Holmes, Kate Hudson, Julia Stiles, the stars of *BUFFY*, and some stars of Seduction Cinema releases. An Asian section includes Zhang Ziyi from *CROUCHING TIGER* and some young beauties known only for their internet photos. Just remember if you want the whole world to see your daughter naked - encourage her to act (or model). csleuth.com

CLASSIC IMAGES (#320, \$3) is a newsprint magazine covering all aspects of mostly Golden Age Hollywood stars and movies. This one features Monument Valley locations, Donna Reed touring WW2 camps and all the usual columns and news. This is a good place to keep track of collector conventions and their massive obit section is a source for some of the obit info in *PV*. classicimages.com

COOL AND STRANGE MUSIC (#23, \$3.95) includes articles on Brother Theodore, strange rock bootlegs, Detroit record stores, an interview with announcer Gary Owens, the records of Jackie Gleason, Ray Coniff (or Knif, as we called him back in Cleveland), and Mel Blanc, *Mad Magazine* flexi-discs and reviews and news. See ad.

HAPPYLAND (#11, \$5) This long running old style (68 Xerox pg.) zine covers *CAFÉ FLESH*, white guys who like Asian women, Brooklyn peep shows, *TABOO* and other incest porn movies and child abuse movies. I liked the reviews of cheerleader movies best. Editor Selwyn Harris tries to shock (it's getting harder all the time) but he makes some funny and insightful observations. He's at 141 29th St. #2F, Brooklyn, NY 11232.

HEAD IN A MILK BOTTLE (Vol. 2 #2, \$2) This 48 pg. mostly music zine has interviews with bands like The Cripple, The Zodiac Killers, and the Screamin' Mee-Mees, reviews and a feature about Memphis based director J. Michael McCarthy (*TEENAGE TUPELO*). The next issue should have an interview with me. garagepunk.com/HIAMB

JUNE WILKINSON FANCLUB (#7, \$2) The now 62 year old sex symbol has been busy posing with celebrities and producing *THE DIRECTORS* (an Encore TV series) and *THE GENOCIDE FACTOR*, a PBS special! The cover of this 14 pg. Xerox zine shows her as New York City's Miss Civil Defense. (630) 985-4714.

LITTLE SHOPPE OF HORRORS (15, \$7.95) Hammer fans wait years for new issues of Richard Klemenson's labor of love zine and are always happy with the result. This 102 pg. issue features an interview with Julie Ege, the making of *CURSE OF THE WEREWOLF* and an excellent Oliver Reed interview with details of just how insane and out of control he got when drinking. Box 3107, Des Moines, Iowa, 50316.

MICROFILM (#4, \$3.50) deals with indy film-making and includes J. Michael McCarthy, *GHOST WORLD*, *EXISTO*, Chicago films, festivals and reviews. It's 44 pgs. Box 45, Champlain, IL, 61824.

SEX AND GUTS (#3, \$7) has interviews with directors Buddy Giovinazzo (*NO WAY HOME*) and Richard Stanley (*DUST DEVIL*), authors Hubert Selby Jr. and Jack Ketchum, the late Rockets Redglare, and Deep Red editor Chas Balun. Gene Gregoris and Lydia Lunch (on the cover) share editing chores. It's 72 pgs. sexandgutsmagazine.com

UGLY THINGS (#19, \$5.95) I've said it (or something like it) before and I'll say it again: Mike Stax's zine is the thickest (188 pgs. - I'm still reading it), best researched essential music zine now being published in the USA. The Kim Fowley feature could be a book and you also get Gandalf, The Warsaw Pact, The Stray Dogs from Singapore, more on Cleveland's Damnation Of Adam Blessing and SO many reviews. ugly-things.com

FOREIGN

ARTERIES (#3, £3.95) is Brendan Maltman's high quality 76 pg. digest featuring many reviews of movies with "balls and blood." Most are Asian or Italian but *WHITE DOG*, *COMBAT SHOCK* and *FLESH GORDON* are here too. US readers can get Arteries online from www.draculina.com and Europeans can get it from www.mediapublications.co.uk

FRINGE VIDEO (#3, free) is six pgs. of DVD release reviews (also posted on imdb) including Peter Jackson movies, Seduction Cinema releases, some Argento and Fulci titles, *TITUS*, *SNATCH*, and *ZARDOZ*. Editor Tom Crosgrey is at #67 - 572 Crystal Dr., Peterborough, Ontario, Canada K9J 8J2.

HEADPRESS (#22, \$14, 95) has several detailed features on the films of New Jersey's Factory 2000 which proves if you give yourself names like Smack and Hellfire and make no budget movies with naked underage looking females being tortured and killed - you will get serious attention



somewhere. Anthony Petkovich interviews Nicaragua born porn star Jeanie Rivers, now a Carson City Nevada hooker. Reviews and some other features are less depressing. As usual this is a high quality book shaped publication. headpress.com

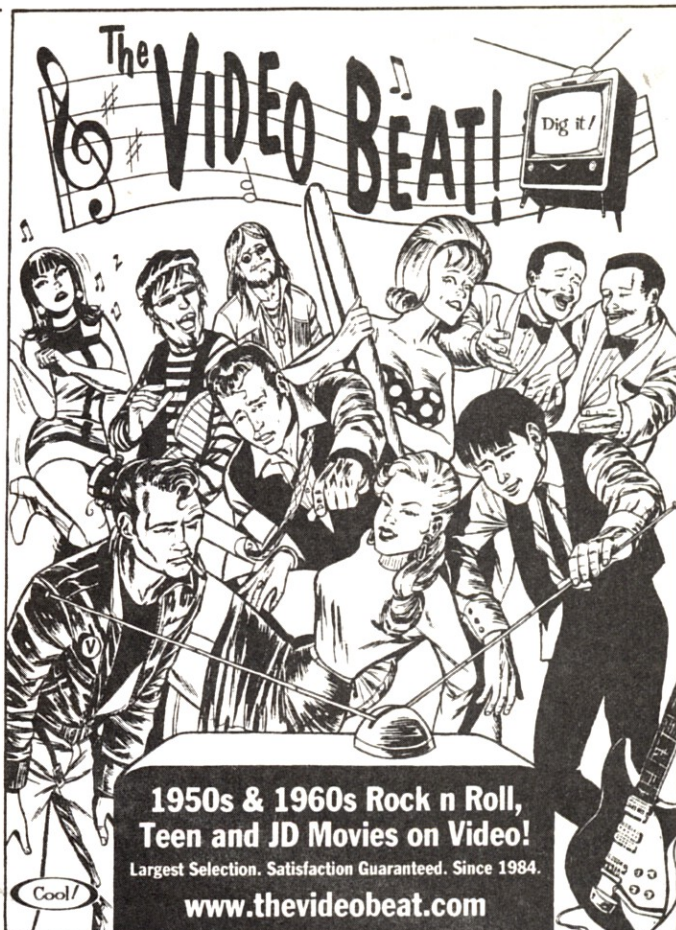
HORROR PICTURES does not have a new zine but is offering a full color 10" x 8" reproduction complete set of eight British lobby cards for Michael Reeves' WITCHFINDER GENERAL. It's the first of a planned series. Gerard Noel is at 345, RUE PABLO PICASSO, 45000 CAHORS, FRANCE.

POPULAR (#331, 550 ptas) is a slick 100 pg. (mostly) rock 'n' roll zine (en Espanol) that features Raging Slab, The Black Crowes (Chris Robinson is on the cover), Great White, Dave Alvin, John Mayall, Marilyn Chambers - and an interview with me by Cesar Martin about the history of Psychotronic. I loved getting a picture of Ghoulardi in a magazine from Barcelona. You can email them at pw1@menta.net. Maybe next time we can list it in Euros.

SOCKAMAGEE (#13, \$4.50) centers on when editor Steve was tour manager for Thor in NYC. Joey Ramone is on the cover and there's a Soft Boys cartoon story. It's 24 pgs. 2037 Stainsbury Ave., Vancouver, B.C. Canada V5N 2M9.

SUBURBAN DESIRE (#9) Debbie Rochon is interviewed, is on the cover and is naked in this 38 Xerox pg. issue. There's also a master list of early 60s dance songs, some with the words waddle, walk, whammy, wiggle and wobble in them, and a guide to where Ohio bands are from complete with map. I know that editor Dirk Roeyen is in Antwerp Belgium but his address is nowhere and wait - this issue he just sent me is from 1997! What the — !

pv



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ISSUE #23!



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NEVER TO BE FORGOTTEN

STUART ANDERSON (43), from Dunfermline, Scotland, was guitarist for the Virgin label punk group The Skids. 10 singles made the UK charts (78-80). He quit and formed Big Country as lead singer and guitarist. The Mercury label band had 16 chart hits in England (83-90) and their "It's A Big Country" went to #17 in America. BIG COUNTRY LIVE (84) was a video release and they were part of the #1 Band Aid Christmas charity record. TV appearances include THE TUBE and SATURDAY NIGHT LIVE. Anderson hung himself in a Honolulu hotel room.

MICHIYO ARATAMA (71), from Japan, was in SAMURAI (62), KWAIDAN (64), SAMURAI ASSASSIN (65), SWORD OF DOOM (66), and acted on many TV shows.

DENNY ARNOLD (67) was a stuntman whose many credits include CHINATOWN (74), A BOY AND HIS DOG (75), LOGAN'S RUN (76), SLUMBER PARTY '57 (77), BLUE COLLAR (78), ALLIGATOR 2 (91), BODY COUNT (96) and X-MEN (00).

PAT AST (59), from Brooklyn, co-starred in Andy Warhol's HEAT (72) directed by Paul Morrissey. She worked as a (210 pound) model and also acted in FOUL PLAY (78), THE INCREDIBLE SHRINKING WOMAN (81), PANDEMONIUM (82), HOMER AND EDDIE (89), and REFORM SCHOOL GIRLS (86).

ELMER BALABAN (92), from Chicago, was the last surviving brother of seven in a family that dominated the movie theater business in Chicago and the Midwest. He, five older brothers and maternal grandfather Sam Katz formed B & K (Balaban & Katz) and owned 125 theaters, many of them glorious movie palaces. The oldest brother, known as Mr. Barney, became chairman of Paramount Pictures and Katz was head of production at MGM for many years. Elmer and Harry then started their own company (H & E). Their flagship theater, the Esquire, was modeled after Radio City Music Hall and in its first year of operation was chosen to hold the Chicago premiere of GONE WITH THE WIND. In the mid-50's, he sold his theaters and acquired 45 TV and radio stations in Dallas, St. Louis and other cities. He also became an early investor in cable television. His Plains Television, one of the biggest early cable providers, concentrated on taking TV to rural areas in the South and Midwest. His son, Bob Balaban is the actor and director (PARENTS).

PETE BARDENS (57), from London, led the 70s progressive rock band Camel (LPs were on Janus in America). He had been a session keyboardist and led Peter B's Looners with Peter Green, and was in Shotgun Express with Rod Stewart and Them with Van Morrison. Bardens later had a solo career, was on Morrison's "Wavelength" LP and accompanied him on a world tour. He had cancer.

BOBBY BASS (65) was a stuntman, stunt coordinator, and second unit director who also trained stars in the martial arts and weapons handling. Some credits are THE GREEN BERETS (68), THE NINTH CONFIGURATION and THE BLUES BROTHERS (both 80), CANNONBALL RUN (82), SCARFACE (83), LETHAL WEAPON and PREDATOR (both 87), DIE HARD and ACTION JACKSON (both 88), THELMA AND LOUISE (91), BRAM STOKER'S DRACULA (92), THE CROW (94), ERASER (96), and END OF DAYS (99). Bass, who also worked on many TV shows and commercials, had Parkinson's disease.



JERRY BECK (58), from Ohio, was the host of ALL NIGHT THEATRE, a late night movie show in Columbus during the 70s. He had been a stuntman in Hollywood.

(Robert) **BO BELINSKY** (64), from NYC, was a pitcher for The L.A. Angels until he was fired for punching a reporter in '64. He went on to be engaged to Mamie Van Doren, appear in C'MON, LET'S LIVE A LITTLE (67) and play with several other teams.

(Oscar) **BUDD BOETTICHER** (Jr.) (85), from Chicago, was an Ohio State football player, a boxer and a pro bullfighter in Mexico, who was an advisor and double for BLOOD AND SAND (41). He became an assistant director, then director of 38 movies, including THE MISSING JUROR and ONE MYSTERIOUS NIGHT (both 44), YOUTH ON TRIAL and ESCAPE IN THE FOG (both 45), BEHIND LOCKED DOORS (48), KILLER SHARK (50), THE BULLFIGHTER AND THE LADY and SWORD OF D'ARTAGNAN (both 51), CITY BENEATH THE SEA (53), THE MAGNIFICENT MATADOR (55), THE KILLER IS LOOSE (56), THE TALL T (57), RIDE LONESOME (59), COMANCHE STATION, his last of seven Randolph Scott westerns, THE RISE AND FALL OF LEGS DIAMOND (both 60) and directed episodes of TV shows including MAVERICK, THE RIFLEMAN, and 77 SUNSET STRIP. He then spent years making a documentary (ARRUZA - 68) about a famous bullfighter in Mexico, but ran out of funds and spent time in jail and an asylum. He later directed Audie Murphy's last film, A TIME FOR DYING (69), wrote the story for TWO MULES FOR SISTER SARAH (70), and appeared in TEQUILA SUNRISE (88).

BONGO (14), from Bowmanville, Canada, was a male lion featured in THE GHOST AND THE DARKNESS (96), GEORGE OF THE JUNGLE (97) and on various TV shows. Bongo, who had cancer, was euthanized in an Ontario zoo.

ROY BOULTING (87), from Bray, Berkshire, England, formed Charter Films in '37 and made films with his twin brother John (who died in 1985). Generally one directed and the other produced. During the war, Roy made films for The Army and John made films for the Royal Air Force. Roy's directing credits include HIGH TREASON (51), RUN FOR THE SUN (56), THE FAMILY WAY (66), TWISTED NERVE (68), THERE'S A GIRL IN MY SOUP (70), and UNDERCOVERS HERO (74). The two 60s credits listed starred Hayley Mills who he married in '71. He was 33 years older than she. He produced features including BRIGHTON ROCK (47), SEVEN DAYS TO NOON (50), about a threatened nuclear attack on London, THE MAGIC BOX (51), PRIVATE'S PROGRESS (56), I'M ALRIGHT JACK (59), and ROTTEN TO THE CORE (65). Roy married five times and fathered many sons (he claimed to have lost count). Crispian, the child of Mills, became lead singer of the pop group Kula Shaker.

ROY BROCKSMITH (56), from Quincy, IL, was in KILLER FISH (78), WOLFEN (81), TALES OF ORDINARY MADNESS (82), SCROOGED (88), RELENTLESS (89), TOTAL RECALL, ARACHNOPHOBIA, and MARTIANS GO HOME (all 90), BILL AND TED'S BOGUS JOURNEY (91), and PSYCHO (98). His many TV credits include PICKET FENCES, TALES FROM THE CRYPT, LOIS AND CLARK, and several STAR TREK series. Founded the California Cottage Theatre out of his home in L.A. in '87.

DON BRODIE (101), from Cincinnati, was in many movies since the early 30's including THE KENNEL MURDER CASE and SONS OF THE



Pat Ast

DESERT (33), THE RETURN OF CHANDU (34), GOLD DIGGERS OF 1935 and CALL OF THE SAVAGE (both 35), FLASH GORDON, ROBINSON CRUSOE OF CLIPPER ISLAND, and POSTAL INSPECTOR (all 36), CHARLIE CHAN ON BROADWAY and AT THE OLYMPICS (both 37), THE BIG BROADCAST OF 1938, THE GRACIE ALLEN MURDER CASE (39), THE GREAT DICTATOR, ROAD TO SINGAPORE and MICHAEL SHAYNE, PRIVATE DETECTIVE (all 40), HELLZAPOPPIN and DRESSED TO KILL (both 41), MURDER ON THE WATERFRONT (43), THE WOMAN IN THE WINDOW (44), I MARRIED A COMMUNIST (49), HARVEY (50), SWORD OF VENUS (53), FEAR STRIKES OUT (57), BELL, BOOK, AND CANDLE (58), DIARY OF A MADMAN (61), IT HAPPENED AT THE WORLD'S FAIR (63), THE BUSY BODY (67), LITTLE BIG MAN (70), ESCAPE TO WITCH MOUNTAIN (75), GOODBYE NORMA JEAN and EAT MY DUST! (both 76), HUGHES AND HARLOW (77), HEART BEAT (80), and ALL THE MARBLES (81). Some TV credits were SCIENCE FICTION THEATRE, SKY KING, CIRCUS BOY, MR. ED and GET SMART.

FOSTER BROOKS (89), from Louisville KY, was a DJ and TV newscaster who creating a comic belching and burping drunk character to open for stars in Vegas. Best known for frequent appearances on DEAN MARTIN'S CELEBRITY ROAST TV specials and was in SUPER SEAL (76), THE VILLAIN (79), CRACKING UP (83), ODDBALLS, and CANNONBALL RUN 2 (both 84), and THE GIANT OF THUNDER MOUNTAIN (91), and appeared on THE MUNSTERS, BEWITCHED, THE MONKEES, and MORK AND MINDY. Brooks also recorded several LPs.

RALPH BURNS (79), from Newton, Mass., was a pianist and composer for Woody Herman's band for 15 years. He became a Tony, Emmy and Oscar winning music arranger, whose credits include BANANAS (71), CABARET (72), LENNY (74), NEW YORK, NEW YORK (77), ALL THAT JAZZ (79), STAR 80 (83), THE MUPPETS TAKE MANHATTAN (84), and LIFE STINKS (91).

JOHN BUSCEMA (74) was a comic book illustrator who drew Spider-Man, The Silver Surfer, the Mighty Thor and Conan the Barbarian (for over 25 years). In the '70s, he founded his own NYC art school.

OWEN BUSH (79), from Savannah, MO, was in MA BARKER'S KILLER BROOD and CAGE OF EVIL (both 60), ROUSTABOUT (64), BONNIE AND CLYDE and VALLEY OF THE DOLLS (both 67), VANISHING POINT (70), SKATEBOARD (78), THE LAST STARFIGHTER (84) and PREHYSTERIA (94). He also acted on many TV shows.

STEVE CALDWELL (55), from Atlanta, was a sax player and singer in the 8 piece S. Carolina frat rock band The Swinging Medallions. They sang "Double Shot (Of My Baby's Love)" (#17 in '66) and "She Drives Me Out Of Mind" in MONDO DAYTONA (68) later aka WEEKEND REBELLION or GET DOWN GRAND FUNK and also made the charts as Pieces of Eight (their original name) with "Lonely Drifter" (an O'Jays cover) in '67. Caldwell, who later raised \$1 million for charity through World Methodist Evangelism, had cancer.

EDMUND CAMBRIDGE (80) was in COOL BREEZE, TROUBLE MAN, THE FINAL COMEDOWN and HIT MAN (all 72), FRIDAY FOSTER (75), BILL AND TED'S BOGUS JOURNEY (91), and WAKING THE DEAD (00). He was a dancer, a stage actor and director, and a founder of The Negro Ensemble Company and several L.A. acting groups. Cambridge also acted on many TV shows.

PEGGY CARTWRIGHT (88), from Vancouver, British Columbia, was Peggy in the first five silent OUR GANG shorts in 1922. She was also in THE BIRTH OF A NATION (15), FROM HAND TO MOUTH (19) with Harold Lloyd, PENROD (22), ROBIN HOOD JR. (23), and THE IRON HORSE (24).

(William) **HERBERT COLEMAN** (93), from Bluefield, WV, was Hitchcock's assistant director on REAR WINDOW (54) and TO CATCH A THIEF (55) and was the associate producer of THE TROUBLE WITH HARRY (55), THE MAN WHO KNEW TOO MUCH and THE WRONG MAN (both 56), VERTIGO (58), NORTH BY NORTHWEST (59), and TOPAZ (69). He produced ALFRED HITCHCOCK PRESENTS (55-62), THE ALFRED HITCHCOCK HOUR (62-65), and the CHECKMATE series (60-62) and directed two Audie Murphy movies.

ALAN CROSLAND JR. (83) was an editor since the mid 40s, whose credits include THE JAZZ SINGER (52), APACHE (54) and SWEET SMELL OF SUCCESS (57). He became a TV director working on many shows including MEN INTO SPACE, HITCHCOCK, TWILIGHT ZONE, THE OUTER LIMITS, PETER GUNN, GUNSMOKE, THE WILD WILD WEST and TARZAN. His father directed DON JUAN (26) and OLD SAN FRANCISCO and the original JAZZ SINGER (both 27).

DAN DECARLO (82) from New Rochelle, NY, was a cartoonist who worked for Timely Comics (later Marvel) on titles like "Millie the Model" and "My Friend Irma," and free-lanced for The Saturday Evening Post, Argosy and Humorama. He then became a top cartoonist for Archie Comics for more than 40 years and was the creator of Josie And The Pussycats and Sabrina The Teenage Witch. He had recently been locked in a lawsuit over them.



Foster Brooks

FREDERICK De CORDOVA (90), from NYC, directed movies (mostly at Universal) starting in '45, including THE COUNTESS OF MONTE CRISTO (48), THE DESERT HAWK (50), BEDTIME FOR BONZO (51), BONZO GOES TO COLLEGE and HERE COME THE NELSONS (both 52), I'LL TAKE SWEDEN (66), and FRANKIE AND JOHNNY (66). He produced and directed THE BURNS AND ALLEN SHOW, THE JACK BENNY PROGRAM, THE SMOTHERS BROTHERS SHOW, then THE TONIGHT SHOW, from '70 until Johnny Carson retired.

TED (Edward) DEMME (38), from NYC, directed WHO'S THE MAN? (93), THE REF (94), BEAUTIFUL GIRLS (96), part of SUBWAY STORIES (97), MONUMENT AVENUE (98), SNITCH (98), LIFE (99), and BLOW (01). TV credits include the series ACTION (97) and several Dennis Leary specials. Demme died from "sudden cardiac death" while playing a benefit basketball game in Santa Monica. His uncle is Jonathan Demme.

DANILO DONATI (75), from Suzzara, Italy, was an Oscar winning costume designer who worked for DeSica, Visconti, Pasolini, and other major directors. Some credits were RoGoPaG (62), THE GOSPEL ACCORDING TO ST. MATTHEW (64), THE HAWKS AND THE SPARROWS (66), OEDIPUS REX (67), ROMEO AND JULIET (68), FELLINI SATYRICON and PIGSTY (both 69), THE DECAMERON (70), THE CANTERBURY TALES (71), FELLINI ROMA (72), ARABIAN NIGHTS (74), SALO (75), FELLINI CASANOVA (77), CALIGULA (79), FLASH GORDON (80), RED SONJA (85), and LIFE IS BEAUTIFUL (98).

MIKLOS "Miki" (Sandor) DORA (67), from Budapest, Hungary, was the rebel "black knight" of the Malibu surf scene. Dora, who started surfing before WW2 and surfboard maker Greg Noll developed a signature surfboard line. One ad pictured Dora crucified on a surfboard. He was the double for James Darren in GIDGET (50), and appeared in BEACH PARTY (63), MUSCLE BEACH PARTY and SURF PARTY (both 64), BEACH BLANKET BINGO, HOW TO STUFF A WILD BIKINI and SKI PARTY (all 65), THE GOLDEN BREED (68), PACIFIC VIBRATIONS (70), and SURFERS: THE MOVIE (90). Dora later spent time in New Zealand, Argentina, Indonesia and South Africa, then settled on the coast of France. He had cancer.

ROBERT DUNHAM (DAN YUMA), from America, was a Marine during the Korean War who stayed in Tokyo and acted in Japanese movies includ-

ing **MOTHRA** (61), **DAGORA**, **THE SPACE MONSTER** (64), **THE GREEN SLIME** (68), **GODZILLA VS. MEGALON** (73) and **ESPY** (74). While in Japan he made and starred in **THE TIME TRAVELERS** (66).

HENRY "Blackie" ESCALANTE (86), from L.A., was a circus trapeze artist and a stuntman and actor who doubled for Johnny Weissmuller. Some credits were **AT THE CIRCUS** (39), **SALOME** and **THE HITCH-HIKER** (both 53), **THE CREATURE FROM THE BLACK LAGOON** (54), **HELL'S ISLAND** (55), and **SOL MADRID** (68). His grandfather founded The Escalante Brothers Circus.

(**JUAN GARCIA**) **ESQUIVEL** (83), from Tampico, Tamaulipas, Mexico, was a pianist and bandleader who was in **JUANTOS**, **PERO NO REVUELTOS** (39), wrote music for **ADVENTURES DE CUCURUCHITO Y PINOCHO** (43) and **LOCURA PASIONAL** and **TEATRO DEL CRIMEN** (both 56) and scored and was in **CABARET TRAGICO** and **LAS LOCURAS DEL ROCK 'N' ROLL** (both 57). Between 1957 and '62 Esquivel wrote and released American stereo albums (on RCA, then one on Reprise) of unique "space age bachelor pad" type music. He wrote music for **THE TALL MAN** series (60) and his three-second-long "Universal Emblem" has accompanied the Universal Studios logo at the end of hundreds of TV shows for decades. In the '80s he did music for a Mexican children's TV show. In the '90s, Esquivel comps were issued and his music was featured in movies, but a broken hip and spinal injury left him bedridden. In May 2001, at the age of 82, he married his sixth wife, his 25-year-old nurse. There have been plans for John Leguizamo to play Esquivel in a movie.

EDWARD EVANS (87), from London, was in **THE SLASHER** (52), **THE TRIALS OF OSCAR WILDE** (60), **10 RILLINGTON PLACE** (71), **TALES FROM THE CRYPT** (72), **LIFE-FORCE** (85) and many others and acted on many TV shows.

ALAN FENNELL (65), from England, wrote scripts for **THE THUNDERBIRDS**, **SUPERCAR**, and other Gerry Anderson puppet series and **U.F.O.**

A. D. FLOWERS (84), from Hillsboro, TX, was an Oscar winning special effects director, whose credits include **THE RED BADGE OF COURAGE** (51), **TORA! TORA! TORA!** (70), **HAROLD AND MAUDE** (71), **THE POSEIDON ADVENTURE** and **THE GODFATHER** (both 72), **DILLINGER** and **SLEEPER** (both 73), **THE TOWERING INFERNO** and **THE GODFATHER PT. 2** (74), **THE FURY** (78), and **APOCALYPSE NOW** and **1941** (both 79). He also worked on **GUN-SMOKE**, **COMBAT** and other series and was the chief of mechanical special effects for 20th Century-Fox for many years.

ZAC (Zachary Sebastian Rex James) **FOLEY** (31), from Forest Of Dean, England, was the bass player of **EMF** (Epsom Mad Funkers). The quintet hit #1 with "Unbelievable" and #18 with "Lies" in '90. He died of "undisclosed causes."

GLORIA FOSTER (64), from Chicago, received several Obies for NYC stage work and also directed plays. Movie credits included **THE COOL WORLD** (63), **NOTHING BUT A MAN** (64), **THE COMEDIANS** (67), and **THE ANGEL LEVINE** (70). **MAN AND BOY** (72), **TOP SECRET** (78), and **LEONARD PART 6** (87) all starred Bill Cosby. Her last film role was as the Oracle in **THE MATRIX** (99). She died from diabetes. Clarence Williams 3rd is a former husband.

DAVID (Panama) **FRANCIS** (82), from Miami, was a drummer whose career spanned seven decades. He first reached fame in the late 1930s playing with the Savoy Sultans. He played (usually uncredited) on countless hits by Ray Charles ("Drown in My Own Tears"), James Brown ("Prisoner of Love"), Dinah Washington ("What a Difference a Day Makes"), Laverne Baker ("Jim Dandy"), Buddy Holly ("Peggy Sue"), Bobby Darin ("Splish

Splash"), many by The Coasters and The Platters and even The Four Seasons, to name a few. He reformed The Sultans in the 70s (they recorded six LPs), and played on the soundtrack of **MALCOLM X** (92). His autobiography, *David Gets His Drum*, was published in '99.

FLORIAN FRICKE (57), from Germany, was the keyboardist of Popol Vuh. He and guitarist/percussionist Daniel Fichelscher composed and created the soundtracks for **AGUIRRE: THE WRATH OF GOD** (72), **NOSFERATU** (79), **FITZCARRALDO** (82), **COBRA VERDE** (88) and other Werner Herzog movies. Fricke had small roles in **SIGNS OF LIFE** (68) and **THE MYSTERY OF KASPAR HAUSER** (73).

LANCE FULLER (73), from Somerset, KY, was in films since the 40s, including **THE GLASS WEB** (53), **THIS ISLAND EARTH** and **CATTLE QUEEN OF MONTANA** (both 54), **APACHE WOMAN** (55), **SLIGHTLY SCARLET**, **RUNAWAY DAUGHTERS**, **GIRLS IN PRISON**, **THE SHE CREATURE** and **VOODOO WOMAN** (all 56), **BRIDE AND THE BEAST** and **FLESH AND THE SPUR** (both 57), **GOD'S LITTLE ACRE** (58), and **THE ANDROMEDA STRAIN** (71). Some TV roles were on **THE RIFLEMAN**, **MEN INTO SPACE**, **THRILLER** and **TWILIGHT ZONE**.

KIM GARDNER (53), from London, was a bassist with The Birds (64-6), then was a replacement member of Creation. His childhood neighbor Ron Wood was also in both bands. In '68, Gardner formed Ashton, Gardner and Van Dyke (Tony Ashton also died in 01). Gardner also toured with Pacific Gas and Electric and other bands in the '70s and worked on 27 albums. In '82, he opened the Cat & Fiddle Restaurant and Pub in L.A. Gardner had cancer.

FRANKIE GAYE (60) was a brother of Marvin Gaye. His experiences as a soldier in Nam influenced the "What's Goin' On" LP and he recorded singles, toured and composed the soundtrack to **PENITENTIARY** (79).

LUCIANA GIUSSANI (82), from Italy, was a comic artist who created *Diabolik*, a master thief in '62 with her sister Angela. Mario Bava directed the film version, **DANGER DIABOLIK** (68).

NORMAN GRANZ (83) was a young film editor at MGM who ran all star jam sessions in L.A. In '44 he produced the Oscar nominated short **JAMMIN THE BLUES** and arranged a major (integrated) jazz concert at The Philharmonic Auditorium which was aired by The Armed Forces Radio Service for servicemen around the world and released as a live album (of 78s) ? an influential first. Granz presented more Jazz At The Philharmonic shows all over the world throughout the 40s and 50s. He also started the labels Clef, Norgran, Verve (which he sold in '61), and, later, Pablo. At one time or another he recorded Louis Armstrong, Count Basie, Duke Ellington, Ella Fitzgerald, Dizzy Gillespie, Billie Holiday, Charlie Parker and Oscar Peterson. He also produced Playboy Jazz Festivals at The Hollywood Bowl.

DAVE GRAUE (75) wrote the time traveling caveman *Alley Oop* comic strip for 50 years, starting in 1950. He retired last year, then died after a car accident.

JACK GROSSBERG (74) was the assistant director of **THE STRANGE ONE** (57) and was later a producer of **THE PRODUCERS** (67), **PRETTY POISON** (68), **TAKE THE MONEY AND RUN** (69), **THE HOSPITAL** and **BANANAS** (71), **EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SEX...** (72), **SLEEPER** (73), **LEADBELLY** (76), **A STRANGER IS WATCHING** (82), and **BRAINSTORM** and **STRANGE BREW** (both 83). He was also the production executive for **KING KONG** (76).

JOHN GUEDEL (88), from Portland IN, wrote gags for Hal Roach's



Directed by Fred de Cordova

Laurel and Hardy and Our Gang shorts. He and Art Linkletter created and produced PEOPLE ARE FUNNY for radio (42-), then TV (54-8) and the long running ART LINKLETTER'S HOUSE PARTY for radio (44-), then TV (52-69). His best remembered production though is YOU BET YOUR LIFE starring Groucho Marx for radio (47-) then TV (50-61).

ALBERT HAGUE (Marcuse) (81), from Berlin, was a Tony-winning Broadway composer and music and acting coach and teacher who played the music teacher in FAME (80) and the TV series. He also scored the TV special HOW THE GRINCH STOLE CHRISTMAS (66), was in NIGHTMARES (83) and SPACE JAM (96), and acted on shows including AMAZING STORIES and TALES FROM THE DARKSIDE. He was raised as a Lutheran to protect him from Nazi persecution and fled to Italy in 1937 then to America in '39, as he was about to be inducted into the Hitler youth movement. He served in the U.S. military for more than two years before embarking on a career as a composer.

CARRIE (Louise) HAMILTON (38), from NYC, was in TOKYO POP (88), SHAG (89), CHECKERED FLAG (90), and COOL WORLD (92), and was on many TV shows. The daughter of Carol Burnett and the late producer Joe Hamilton, she made the news for her drug problems. She had cancer.

GEORGE HARRISON (58), from Wavertree, Liverpool, England, joined Lennon and McCartney in The Quarrymen in 1958 when he was only 15. His WONDERWALL score (68) was the first Beatle solo release and the first Apple LP. The even more non-commercial Electronic Sounds (69) followed. His All Things Must Pass (70) box set went to #1 in America. He organized and starred in THE CONCERT FOR BANGLA DESH in '71. The movie was released the next year and the all star LP (another box set) went to #2. In '76 he and Patti Boyd divorced after 11 years of marriage and he lost the plagiarism suit over "My Sweet Lord." In '78 he started his own Dark Horse label and Handmade Films. That same year his father died and he and Mexican born Olivia Arias had a son Dhani, then were married. Harrison had a total of 18 solo top 40 hits. He became a member of The Traveling Wilburys and also produced records by Badfinger, Billy Preston, Ronnie Spector and others. Other credits, usually as a producer are RAGA (Ravi Shankar doc) (71), LITTLE MALCOLM (74), THE RUTLES (78), THE LIFE OF BRIAN and A SENSE OF FREEDOM (both 79), THE LONG GOOD FRIDAY (80), TIME BANDITS and BLACK AND BLUE starring Black Sabbath and Blue Oyster Cult (both 81), SCRUBBERS, THE MISSIONARY, and MONTY PYTHON LIVE AT HOLLYWOOD BOWL (all 82), BULLSHOT (83), PIRATES ON PARADE, A PRIVATE FUNCTION, and WATER (all 85), MONA LISA, FIVE CORNERS, and SHANGHAI SURPRISE starring Madonna (all 86), WITH-NAIL AND I, BELLMAN AND TRUE and THE LONELY PASSION OF JUDITH HEARN (all 87), POWWOW HIGHWAY, TRACK 29, and THE RAGGEDY RAWNY (all 88), CHECKING OUT, INTIMATE RELATIONS, and HOW TO GET AHEAD IN ADVERTISING (all 89), NUNS ON THE RUN and COLD DOG SOUP (both 90), THE WRONG GUY and THE JAMES GANG (both 97), LOCK, STOCK AND TWO SMOKING BARRELS, THE SECRET LAUGHTER OF WOMEN, and THE MAN WITH RAIN IN HIS SHOES (all 98), and DINNER AT FRED'S (99). Some TV appearances were on SATURDAY NIGHT LIVE (76), MIDNIGHT SPECIAL (79), and THE SIMPSONS (93). Harrison, who was stabbed by a crazed fan last year, had cancer.

(Sir) **NIGEL HAWTHORNE** (72), from Coventry, Warwickshire, England, but raised in South Africa, was in SPYS (74), HOLOCAUST (78), THE HISTORY OF THE WORLD PT. I and THE HUNCHBACKS (both 81), FIREFOX and GHANDI (both 82), DREAM CHILD (84), DEMOLITION MAN (93), AMISTAD (97), and was Oscar nominated for the title role in THE MADNESS OF KING GEORGE III (94). He also was a star of the 80's YES, MIN-

ISTER series and provided voices for WATERSHIP DOWN (78), THE PLAGUE DOGS (82), and THE BLACK CAULDRON (85). Hawthorne starred in the Royal Shakespeare Company's millennium production of King Lear in '99, the year he was knighted by the Queen. He had cancer.

(Anna) **EILEEN HECKART** (82), from Columbus, Ohio was an Oscar winning actress, in THE BAD SEED (stage and film), BUS STOP, and SOMEBODY UP THERE LIKES ME (all 56), UP THE DOWN STAIRCASE and NO WAY TO TREAT A LADY (both 67), BURNT OFFERINGS (76) and others. She played the aunt on THE MARY TYLER MORE SHOW and acted on HITCHCOCK, NAKED CITY, THE FUGITIVE and TALES FROM THE DARKSIDE.

GUNNAR HELLSTROM (72), from Alno, Sweden was an actor and director who came to America and was in movies including WHILE THE CITY SLEEPS (50) and on shows including TIME TUNNEL, and MISSION: IMPOSSIBLE. He directed American TV shows and THE NAME OF THE GAME IS KILL (68).

FAITH HUBLEY (77), from NYC, was a three-time Academy Award winner who created 50 short animated films. For more than 45 years she made one film a year. The first 21 were made with her former Disney animator husband John (who died in '77). She used the works of Dizzy Gillespie, Benny Carter and Quincy Jones as background for what has been described as "filmic poetry." She had been a sound-effects editor, music editor and script clerk at Columbia. Because of John Hubley's political activism, they were blacklisted. Returning to NYC they worked on commercials and educational films. Georgia, one of her four children (who all provided voices for her films), is the drummer of Yo La Tengo. John Hubley helped create MR MAGOO and GERALD McBOING-BOING while at UPA.

PAUL HUBSCHMID (Paul Christian) (84), from Switzerland, acted in Swiss, Austrian and German films during the war. After BAGDAD (49) and THE BEAST FROM 20,000 FATHOMS (53) he starred in Fritz Lang's JOURNEY TO THE LOST CITY (59), and was also in THE DAY THE SKY EXPLODED (59), THE YOUNG SINNER (60), THE DEVIL'S AGENT (61), MOZAMBIQUE (65), FUNERAL IN BERLIN and PLAYGIRL (both 66), SKULLDUGGERY (70), and BOLERO (83). He also acted on stage. One of his three wives was actress Eva Renzi.

ROBBIE JACKS (41), from Monterey, CA, was in SCARY MOVIE (89), played Leatherface in TEXAS CHAINSAW MASSACRE: THE NEXT GENERATION (93) and recorded the movie's love theme, a duet with Debbie Harry. He also hosted a radio show with Gibby Haynes of the Butthole Surfers.

EUGENE JACKSON (84) was in six silent Hal Roach OUR GANG shorts (as Pineapple) in '26. He was in the BUSTER BROWN comedies, and sang and danced on the vaudeville circuit. He was often cast in uncredited bit parts, selling watermelon, shining shoes, lugging suitcases or cleaning up after horses. Some features were PENROD AND SAM (23), THIEF OF BAGDAD (24), Mary Pickford's LITTLE ANNIE ROONEY (25), UNCLE TOM'S CABIN (27), HEARTS OF DIXIE (29), DIXIANA (30), CIMARRON (31), TUMBLING TUMBLEWEEDS (35), as Eightball, RED RIVER VALLEY (36), THE BUCCANEER (38), BULLDOG DRUMMOND, TELEVISION SPY, and REFORM SCHOOL (all 39), REAP THE WILD WIND (42), REVEILLE WITH BEVERLY (43), LOOK OUT SISTER! and SCUDDA HOO! SCUDDA HAY! (both 48) and THE LONG HOT SUMMER (58). He later was Diahann Carroll's uncle on JULIA (68/9), was a semi-regular on DAKTARI (65-9), and Redd Foxx's friend on SANFORD AND SON (72/3) and was in CLEOPATRA JONES and COFFY (both 73). Jackson also taught dance at studios he established in Compton and Pasadena.

JOHN JACOBS (77), from Streatham, England, produced TV shows



by Dave Graue

including ORSON WELLES' GREAT MYSTERIES (74) and (ROALD DAHL'S) TALES OF THE UNEXPECTED (79-88).

OSCAR JANIGER (83), from NYC, was a psychiatrist, known as Oz to his friends, who gave 3,000 doses of LSD, bought from the Swiss Sandoz Labs, to 1,000 volunteers between 1954 and '62. He is credited with turning on celebrities including Anais Nin, Aldous Huxley, Andre Previn, Cary Grant, Rita Moreno, Jack Nicholson, and James Coburn. LSD was outlawed in the USA in '66. He was a cousin of Allen Ginsberg.

ALDO JONES (Albert P. Mansis) (41), from Haddon Twp, NJ, was the stand up bass player of the Manhattan based Ben Vaughn Combo. The Many Moods LP was released in '86.

MABEL (Campolongo Jaime) **KARR** (66), from Argentina, acted in movies filmed in Spain including THE COLOSSUS OF RHODES (61), THE DIABOLICAL DR. Z (66), CUT THROATS NINE (72), and THE KILLER TONGUE (96). She was married to actor Fernando Rey from 1960 until his death in '94.

MICHAEL KAROLI (53), from W. Germany, was the guitarist of the Cologne, Germany based experimental group Can. The youngest member, he met bassist Holger Czukay as a guitar student in Switzerland in '66. Can's first LP was Monster Movie (68) and they provided music for DEEP END and DEADLOCK (both 70) and other films. Black American vocalist Malcolm Mooney was replaced by Japanese singer Damo Suzuki, then (in 75) Karoli became vocalist and violinist. Can switched from U.A. to Virgin and by '76 they had hit singles in Germany. "I Want More" also went to #26 in England. New fans are still discovering Karoli's unique guitar sounds.

RUSTY (Russell Lee) **KERSHAW** (63), from Tiel Ridge Island LA, was in The Continental Playboys with his older brothers Doug and Pee Wee. As Rusty & Doug Rusty played guitar, Doug played fiddle and both sang. The Cajun brothers first recorded in '53 and had 5 country chart hits on Hickory starting in '55 including "Louisiana Man" (#10) and "Diggy Liggy Lo" (#14), both in 61. Doug went solo in '64 and later recorded for Reprise and was in several films. Rusty recorded solo LPs, did lots of Nashville session work and recorded with Neil Young (On The Beach). Country singer Sammy Kershaw is a cousin.

KEN KESEY (66), from La Juanta, Colorado, wrote One Flew Over the Cuckoo's Nest (62) and Sometimes a Great Notion (64), both later major films. In '64, he rode cross-country in an old school bus driven by Neal Cassady. They and the other Merry Pranksters used and promoted LSD (which was legal then). In '74 Kesey sued the producers of ONE FLEW (75) because it took the viewpoint away from the character of the schizophrenic Indian, Chief Bromden. Kesey was in EVEN COWGIRLS GET THE BLUES (93), A CONVERSATION WITH KEN KESEY (95), TIMOTHY LEAR'S LAST TRIP (96) and other documentaries. He had cancer. Note: Sandy Lehmann-Haupt (59), the Merry Prankster who installed the sound system in the bus, also died last Oct. He had been living in Calicoon, NY.

HILDEGARD KNEF (76), from Ulm, Germany, was a blonde actress in several late Nazi period movies who was captured by the Russians and became the first post war German movie star, playing a former concentration camp inmate in the Soviet DEFA produced MURDERERS ARE AMONG US (46), filmed in the ruins of Berlin. She made headlines for doing a nude scene in THE STORY OF A SINNER (51) and went on to be an international star in movies including ALRAUNE and SNOWS OF KILIMANJARO (both 52), SVENGALI (54), SILK STOCKINGS (57), LULU and HYPNOSIS (both 62), THE THREE PENNY OPERA and BLUEBEARD (both 63), MOZAMBIQUE (65), THE LOST CONTINENT (68), WITCHERY (89), and FARAWAY, SO CLOSE! (93). She also sang and wrote an autobiography.

PAUL KRASNY (66), from Cleveland, directed many TV episodes of shows including MISSION: IMPOSSIBLE, HAWAII 5-0, MAN FROM ATLANTIS, LOGAN'S RUN, MIAMI VICE, THE EQUALIZER, many TV movies and the features CHRISTINA (74) and JOE PANTHER (76).

RAOUL KRAUSHAAR (93) was a music director or wrote music for over 100 films and serials since the 30s, including S.O.S. COAST GUARD (37), ZORRO'S FIGHTING LEGION (39), DICK TRACY VS. CRIME INC. (41), SPY SMASHER (42), SHE SHOULDA SAID NO! and ZAMBA THE GORILLA (both 49), PREHISTORIC WOMEN (50), BRIDE OF THE GORILLA (51), UNTAMED WOMEN (52), INVADERS FROM MARS, THE BLUE GARDENIA, and THE FLAMING URGE (all 53), THE GOLDEN MISTRESS (54), CURUCU, BEAST OF THE AMAZON (56), THE UNKNOWN TERROR and BACK FROM THE DEAD (both 57), THE COOL AND THE CRAZY (58), THE 30 FOOT BRIDE OF CANDY ROCK and ISLAND OF LOST WOMEN (both 59), JESSE JAMES MEETS FRANKENSTEIN'S DAUGHTER and BILLY THE KID VS. DRACULA (both 66), and THE DELTA FACTOR (70). He also scored music for Bomba and Abbott And Costello movies, many westerns, and THE UNTOUCHABLES, BONANZA, MY THREE SONS, DENNIS THE MENACE, LASSIE, HUCKLEBERRY HOUND, YOGI BEAR, and other TV series.

ILSE KUBASCHEWSKI, from Germany, founded one of Germany's most important distributors. Between 1949 and '73, her Gloria logo was seen on countless movies. She started by distributing Republic westerns, "Heimatfilme," Edgar Wallace movies, Karl May westerns, and in the 70s the SCHOOLGIRL REPORT series and other soft sex movies.

JENNY LAIRD (84) from Manchester, England, was in BLACK NARCISSUS (47), VILLAGE OF THE DAMNED (60), and the TV movies THE TWO FACES OF EVIL (80), and THE MASKS OF DEATH (84). TV shows including DOCTOR WHO, NIGHT GALLERY and HOUSE OF HORROR.

PAUL LANDRES (89), from NYC, started as an editor at Universal in the 30s and worked on SHE WOLF OF LONDON (46), BLONDE SAVAGE (47) and many others. His movies as director (mostly at Lippert and Monogram/ Allied Artists) include SQUARE DANCE JUBILEE (49), HOLLYWOOD VARIETIES and A MODERN MARRIAGE (both 50), EYES OF THE JUNGLE (53), THE VAMPIRE (57), and GO, JOHNNY, GO!, THE RETURN OF DRACULA, and THE FLAME BARRIER (all 58). His TV work started at Ziv. Some of his many TV directing credits include Spade Cooley's show, TOPPER, THE LONE RANGER, SKY KING, BOSTON BLACKIE, THE CISCO KID, RAMAR OF THE JUNGLE, BLONDIE, KIT CARSON, DEATH VALLEY DAYS, THE RIFLEMAN, 77 SUNSET STRIP, and FLIPPER.

JON LEE (33), from Wales, was the drummer of Feeder. The trio released three LPs and their "Buck Rogers," reached #5 on the British charts in 01. Lee hanged himself in his Miami home.

PEGGY LEE (Norma Jean Egstrom) (82), from Jamestown, ND, sang with big bands since she was 14 years old. In '41 she joined Benny Goodman, who renamed her. She sang nine hits (on Okeh and Columbia) with Goodman and sang "Why Don't You Do Right?" (originally "Weed Smoker's Dream" by Lil Green) in STAGE DOOR CANTEEN (43). She recorded solo for Decca, then Capitol and had 46 pop chart hits. She acted in MISTER MUSIC (50) and THE JAZZ SINGER (53), was Oscar nominated for Jack Webb's PETE KELLY'S BLUES (55) and later sued Disney and won over singing and songwriting royalties for LADY AND THE TRAMP (56). Lee was also in early 50s Transcription juke box shorts and sang the theme for JOHNNY GUITAR (54). In '58 her jazzy version of Little Willie John's "Fever" was #8 pop and #5 on the R+B charts and in England. "Is That All There Is?" went to #11 in '69. It was her last hit but she continued to be a popular respected jazz singer, even after she was confined to a



Eileen Heckhart

wheelchair.

NATHANIEL (Frankenstein) **LEON** (85), from Mexico, was a bald wrestler in nearly 50 features, often with Santo, including **SANTO VS. THE DIABOLICAL BRAIN** (61), **SANTO VS. THE VAMPIRE WOMEN** (62), **THE INCREDIBLE INVASION** and **MADAME DEATH** (both 68).

QUEENIE LEONARD (Pearl Walker) (96), from Manchester, England, played English maids and other character roles in over 30 movies including **WHO KILLED DOC ROBBIN?** (31), **LADIES IN RETIREMENT** (41), **THE LODGER** and **THE UNINVITED** (both 44), **AND THEN THERE WERE NONE** and **MY NAME IS JULIA ROSS** (both 45), **THE LONE WOLF IN LONDON** (47), and **LES MISERABLES** (52). She also voiced characters for **ALICE IN WONDERLAND** (51), and 101 **DALMATIANS** (61). Some TV roles were on **ONE STEP BEYOND**, **BEWITCHED** and **I DREAM OF JEANNIE**.

ASTRID LINDGREN (Ericsson) (95), from Vimmerby, Sweden, created the worldwide best selling children's book character Pippi Longstocking. The fantasy adventures of the anarchist orphan with red pigtails were filmed as **PIPPI LANSGSTROMP** (49), then a TV series (69), **PIPPI IN THE SOUTH SEAS** and **PIPPI ON THE RUN** (both 70) and **PIPPI GOES ON BOARD** (73), all starring Inger Nilsson, and the U.S. co-production **THE NEW ADVENTURES OF PIPPI LONGSTOCKING** (88). There was also a 90s cartoon version. Over 50 of Lindgren's books have been filmed, including **MIO IN THE LAND OF FARAWAY** (87). A Pippi theme park opened in '89 in Sweden.

JAY LIVINGSTON (Jacob Harold Levison) (86), from McDonald, PA, was an Oscar-winning composer and lyricist. His collaborations with Ray Evans included the hits "Mona Lisa" from **CAPTAIN CAREY U.S.A.** (50), "Silver Bells" from **THE LEMON DROP KID** (52), and "Que Sera, Sera" from Hitchcock's **THE MAN WHO KNEW TOO MUCH** (56). Some other film credits were **THE CAT AND THE CANARY** (45), **MY FAVORITE BRUNETTE** (47), **MY FRIEND IRMA** (49), **SUNSET BOULEVARD** (50), **MY FAVORITE SPY** (51), **THE JAMES DEAN STORY** and **OMAR KHAYYAM** (both 57), **GIRLS ON THE LOOSE** (58), **HARLOW** (65), **TORN CURTAIN** and **THE NIGHT OF THE GRIZZLY** (both 66), and **WARNING SHOT, GUNN** and **WAIT UNTIL DARK** (all 67) and they wrote themes for TV series including **BONANZA** and **MR. ED**.

EVAN A. LOTTMAN was an Oscar nominated film editor. Some of his credits were **PANIC IN NEEDLE PARK** (71), **THE EXORCIST** (73), **SOPHIE'S CHOICE** (82), and **THE PROTECTOR** (85).

(Alanson Russell) **LANCE LOUD** (50), from CA, was part of the Loud family who were filmed for the ground breaking 12 part PBS series **AN AMERICAN FAMILY** (73). Loud became famous for coming out on national TV. While leading the NYC based band The Mumps he was in **SUBWAY RIDER** (81). Back in CA he wrote for **The Advocate**, **Details** and **Interview**. After PBS aired **AN AMERICAN FAMILY REVISITED** (83), he was in **THE DRIFT** (89), **INSIDE MONKEY ZETTERLAND** (92) and the **TALES OF THE CITY** (93) miniseries. He had AIDS.

RAY LOVEJOY, from England, was an assistant editor for **DR. STRANGELOVE** (64) and the editor of 2001 (68). His many later credits include **THE RULING CLASS** (72), **NEVER TOO YOUNG TO ROCK** (75) starring The Rubettes, **THE SHINING** (80), **KRULL** (83), **SHEENA** (84), **ALIENS** (86), **BATMAN** (89), **MISTER FROST** (90), **LOST IN SPACE** (98), and **VACUUMS** (01).

JOE LUBIN (Lubinsky) (84), from London, was a successful songwriter during the war, who moved to America in '47. He wrote songs recorded by Bob Hope, Petula Clark, and Doris Day, including the title songs for many of her movies. He's also credited with co-writing Little Richard's "Tutti

Frutti" and composed music for **BONANZA** and **HIGH CHAPARRAL**.

CHUCK MARGIOTTA (44), from NYC, was a fireman for nearly 20 years who was a stuntman or had small parts in movies including **KING OF NEW YORK** (90), **MALCOLM X** (92) and **KISS OF DEATH** (95). He died in the 9-11 World Trade Center attack.

MIKE MARMER (76), from Lowell, Mass., created, produced and wrote the Saturday morning **LANCELOT LINK**, **SECRET CHIMP** show (70-72). He wrote for shows starring Milton Berle, Ernie Kovacs, Steve Allen, Jack Paar, the Smothers Brothers, Flip Wilson, Carol Burnett, and Redd Foxx, **GET SMART**, **GILLIGAN'S ISLAND**, **F TROOP** and other sitcoms, and scripted **DEAN MARTIN ROAST** specials.

KAL MANN (Kalman Cohen) (84), from Phil., was a comedy writer for Danny Thomas, Red Buttons and Jack Leonard. He and Bernie Lowe (Bernard Lowenthal) wrote "Let Me Be Your Teddy Bear" a #1 for Elvis in '57 and he was the lyricist teamed with guitarist composer Dave Appell (from The Applejacks) to write for Lowe's Cameo and Parkway labels. Mann was also a producer and major stockholder. Some of his many hits were: "Butterfly" (Charlie Gracie - 57), "Wild One" (Bobby Rydell - 60), "Let's Twist Again" (Chubby Checker) and "The Bristol Stomp" (Dovells) (both 61), "Mashed Potato Time" (Dee Dee Sharp) and The Orlons' "The Wah-Watusi" and "Don't Hang Up" (all 62) and "South Street" (63). His songs were featured in **TWIST AROUND THE CLOCK** (61), and **DON'T KNOCK THE TWIST** and often on Dick Clark's **AMERICAN BANDSTAND**. Cameo Parkway was later purchased by lawyer Allen Klein and became part of his Abkco.

GRADY MARTIN (72), from Chapel Hill, NC, was a major Nashville session guitarist. He began his career at 15 as a fiddle player and was soon hired to be part of Little Jimmy Dickens' band. Martin played on hundreds of records by hit makers including Johnny Horton, Buddy Holly, Red Foley, Lefty Frizzell, Conway Twitty, Loretta Lynn, Marty Robbins (the acoustic guitar on "El Paso," and Roy Orbison "Oh Pretty Woman"). He also toured with Willie Nelson and Jerry Reed.

BILL McCUTCHEON (77), from Russell, KY, was a Tony and Obie award winning actor in movies including **SANTA CLAUS CONQUERS THE MARTIANS** (64), as Dropo, **VIVA MAX!** (69), **VIBES** (88), and **MR. DESTINY** (90). He had appeared on **THE HOWDY DOODY SHOW** and played Uncle Wally on **SESAME STREET** from '84-'92.

CHARLES AUSTIN (Chuck) **McCRANN** was the producer, director, writer and star of **BLOOD EATERS** (aka **TOXIC ZOMBIES**, **FOREST OF FEAR**) (80) about hippies who become zombies when a crop-duster oversprays their marijuana field. It was filmed in PA. McCrann, a senior vice president at Marsh & McLennan, died in the 9-11 World Trade Center attack.

GARDNER McKAY (69), from NYC, was the star of **ADVENTURES IN PARADISE** (59-62) and was in **THE PLEASURE SEEKERS** (64) and **I SAILED TO TAHITI WITH AN ALL GIRL CREW** (69). The 6-foot-5-inch actor then moved to the Amazon jungle, France, Ireland, Egypt, The West Indies, and finally Hawaii where he became a playwright and author. He had cancer.

DOLORES MICHAELS (68), from Kansas City, MS, was a dancer who went on to roles in **SON OF SINBAD** (55), **THE WAYWARD BUS** and **TIME LIMIT** (both 57), **THE FIEND WHO WALKED THE WEST** (58), **FIVE GATES TO HELL** and **WARLOCK** (both 59), **ONE FOOT IN HELL** (60) and **BATTLE AT BLOODY BEACH** (61).

DOUGIE MILLINGS (88), from Manchester, England, was the tailor who



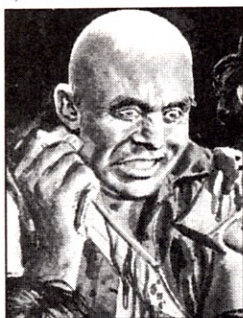
Hildegard Knef

created The Beatles' round neck suits in late 1962. He was in A HARD DAY'S NIGHT (64) as a tailor, and designed costumes for HELP! (65). His clients included The Rolling Stones, The Beach Boys, Tom Jones, Rex Harrison, and Warren Beatty.

JOHN MITCHUM (82), from Bridgeport, CT, was the younger brother of Robert Mitchum. "Big John's" many credits included KNOCK ON ANY DOOR (49), BORN TO BE BAD (50), THE DEVIL'S SLEEP (51), STALAG 17 (53), PERILS OF THE WILDERNESS (56 serial), UP IN SMOKE (57), CAPONE (59), HITLER (62), BIGFOOT (70), DIRTY HARRY (71), HIGH PLAINS DRIFTER and MONTEGO (both 72), MAGNUM FORCE (73), THE OUTLAW JOSEY WALES and THE ENFORCER (both 76) and TELEFON (77). Some TV roles were on THE MUNSTERS, SCIENCE FICTION THEATRE, THRILLER, TWILIGHT ZONE, BATMAN, BEWITCHED, F TROOP, KOLCHAK and many westerns. Mitchum also wrote patriotic poems for John Wayne's '73 LP America, Why I Love Her.

PAULINE MOORE (87), from Harrisburg, PA, was a Ziegfeld girl, who made her film debut as a bridesmaid in FRANKENSTEIN (31) and went on to roles in CHARLIE CHAN AT THE OLYMPICS, BORN RECKLESS, WILD AND WOOLLY and HEIDI (all 37), CHARLIE CHAN AT TREASURE ISLAND, as a psychic, CHARLIE CHAN IN RENO, YOUNG MR. LINCOLN, and THE THREE MUSKETEERS (all 39), KING OF THE TEXAS RANGERS (41 serial) and many westerns. During the 50s, Moore appeared on TV shows and commercials and wrote religious plays and books.

GRAY (Dwight Graydon) **MORROW** (67), from Fort Wayne, IN, was an artist and cover illustrator for D.C. Marvel, Warren (Creepy, Eerie, Vampirella) and other horror comics and sci fi magazines. He was art director for the SPIDER MAN cartoon show (67) and did ad art for movies like BRAIN OF BLOOD, FRANKENSTEIN'S BLOODY TERROR, DRACULA VS. FRANKENSTEIN, SATAN'S SADISTS and other Independent International releases. He later worked for Heavy Metal and, since the early 80s, was the last illustrator of the recently cancelled Tarzan of The Apes Sunday strip. Morrow, who had palsy and could no longer draw, killed himself.



by Gray Morrow

SHUICHI NAGAHARA (61), from Japan, wrote the GODZILLA 1985 (84) screenplay.

LANI O'GRADY (Lanita Rose Agrati) (46) was the eldest daughter on EIGHT IS ENOUGH (77-81). After acting on TV shows like THE LOVE BOAT and movies including MASSACRE AT CENTRAL HIGH (76) and THE HAZING (77), she spent years in rehab. Her body was discovered in her Castaic, CA trailer home. Her brother, Don Grady, was an original Mouseketeer and played Robbie on MY THREE SONS. Her mother, Mary Grady, was an agent who represented child actors.

RISTO ORKO (102), from Rauma, Finland, was a producer and director who made THE DAY THE EARTH FROZE (59).

GEORGE ORRISON (71) was a rodeo cowboy who doubled for Lee Marvin in CAT BALLOU (65) and became the main double for Clint Eastwood in everything from HIGH PLAINS DRIFTER (73) to SPACE COWBOYS (00). His brother is stuntman Bob Orrison, whose sons Mark and Brad are also stuntmen.

ROBERT OSTERLOH (82) often played authority figures in movies including THE DARK PAST (48), WHITE HEAT, CRISS CROSS, CITY ACROSS THE RIVER, and GUN CRAZY (all 49), THE DAY THE EARTH STOOD STILL and THE WELL (both 51), ONE MINUTE TO ZERO (52), THE WILD ONE, JOHNNY GUITAR, and RIOT IN CELL BLOCK 11 (all 54), SEVEN ANGRY MEN (55), INVASION OF THE BODY SNATCHERS, HOT

CARS, and STAR IN THE DUST (all 56), BABY FACE NELSON (57), I BURY THE LIVING (58), INHERIT THE WIND (60), THE SCARFACE MOB (62), YOUNG DILLINGER (65), and ROSEMARY'S BABY (68). Some TV roles were on MEN INTO SPACE, THRILLER, ONE STEP BEYOND, THE OUTER LIMITS and THE INVADERS.

BIBI OSTERWALD (83), from New Brunswick, NJ, was in many films including PARRISH (61) and THE ABSENT MINDED PROFESSOR (88), was a regular on CAPTAIN BILLY'S MISSISSIPPI MUSIC HALL (in 48), BRIDGET LOVES BERNIE (72-3), and AS THE WORLD TURNS, and acted on NAKED CITY, WEREWOLF, TALES FROM THE CRYPT and many other shows.

ROBERT PATTEN (76), from Tacoma, WA, was in movies since the 40s including RIOT IN CELL BLOCK 11 (54), AIRPORT (70), WESTWORLD (73), BLACK SUNDAY (77), and E.M. (78). Some of his many TV roles were on HITCHCOCK, GET SMART, DRAGNET, I SPY and THE WILD WILD WEST.

RAY PATTERSON (90) was an animator for Charles Mintz in 1929, then for Disney. He joined Hanna-Barbera in '41 and directed over 60 Tom And Jerry cartoons. He produced the SPIDERMAN cartoon series (67) and later returned to Hanna-Barbera where he was president in charge of animation from '76 until '93.

LESTER PERSKY (74), from NYC, co-founded The Persky-Bright Organization and helped back films including FORTUNE IN MENS EYES (71), THE LAST DETAIL (74), THE MAN WHO WOULD BE KING and SHAMPOO (both 75), and TAXI DRIVER (76). His Lester Persky Productions then backed EQUUS (77), HAIR (79), and TV movies and mini-series.

JULIA PHILLIPS (57), from NYC, the first female producer to win a best picture Oscar, co-produced STEELYARD BLUES (73), TAXI DRIVER and THE BIG BUS (both 76), and CLOSE ENCOUNTERS (77) with her investment banker husband

Michael. After cocaine addiction she produced THE BEAT (84) and CURFEW (89). Her famous '91 tell all book was You'll Never Eat Lunch in This Town Again. Phillips, whose father was a scientist who worked on the Los Alamos project that developed the A bomb, died from breast cancer.

JOHN PREBBLE (85), from Middlesex, England, was an historian and screenwriter whose credits include THE MYSTERIOUS ISLAND (61) and ZULU (64).

PAUL RADIN (88), from NYC, designed ads at Columbia and was an advertising director at U.A. during the 30s. He later became a talent agent and was a producer of features including PHASE IV (73), BORN FREE (74), THE BLUE BIRD (76), THE HAUNTING PASSION (83), and THE GHOST AND THE DARKNESS (96).

CHARLES RÉGNIER (87), from Switzerland, was in at least 100 films, starting in '49, often as a villain. He also acted on stage and TV and was a writer and translator of French literature. Credits include THE COUNTERFEIT TRAITOR, FREUD, THE TESTAMENT OF DR. MABUSE, THE BLACK ABBOTT and LULU (all 62), THE INVISIBLE TERROR (63), A STUDY IN TERROR and STRANGLER OF THE TOWER (both 65), STEPPENWOLF (74), THE SERPENT'S EGG (77), and ROSA LUXEMBURG (86).

SEYMOUR V. REIT (83), from NYC, created Casper, the Friendly Ghost in 1940. The rights were soon sold to Paramount's Famous Studios (for about \$200) and Casper starred in 55 theatrical cartoons (which Reit contributed to), comic books, a TV show, and in '95, a Spielberg produced movie and sequels. After WW II service, Reit also wrote for Archie and Little Lulu comics and Mad magazine, and wrote and illustrated over 80 chil-

dren's books. Note: Felix The Cat illustrator Joe Oriolo also claims to have created Casper.

HERBERT ROSS (74) directed Broadway musicals and choreographed films including *CARMEN JONES* (54), *THE YOUNG ONES* (61), *SUMMER HOLIDAY* (63), and *DOCTOR DOLITTLE* (67). He directed *PLAY IT AGAIN SAM* (72), *THE LAST OF SHEILA* (73), *THE SEVEN PER-CENT SOLUTION* (76), *PENNIES FROM HEAVEN* (81), *FOOTLOOSE* (84), and many others. His second wife was Lee Bouvier Radziwell, sister of Jackie Kennedy.

HAROLD RUSSELL (88), from Nova Scotia, Canada, joined the U.S. Army on Dec. 8, 1941. While working as an explosives expert instructor in '44 at Camp MacKall, N.C., a defective fuse exploded the TNT he was holding. Both hands were amputated and replaced with hooks. He was featured in the Army documentary, *DIARY OF A SERGEANT*, then won two Oscars for his role in *THE BEST YEARS OF OUR LIVES* (46). Russell helped establish the disabled veterans' advocacy group AMVETS and also acted in *INSIDE MOVES* (80), *DOGTOWN* (92) and on *CHINA BEACH*. In '92, he sold his supporting-actor Oscar to pay his wife's medical bills.

ROBERT REED RUTLEDGE (53) was an Oscar winning editor whose many credits include *ONE FLEW OVER THE CUCKOO'S NEST* (75), *STAR WARS* (77), *THE EMPIRE STRIKES BACK* (80), *WOLFEN* (81), and *BACK TO THE FUTURE* (85). He died of a heart attack.

BYRON SANDERS (76), from Charlotte, N.C., acted on Broadway, on TV soap operas and played hero pilot Grant Murdoch in *THE FLESH EATERS* (61), and *TRICK BABY* (72). He also was the model for the Salvador Dali painting *Crucifixion* which now hangs in the Metropolitan Museum of Art.

CAT (Catya) **SASSOON** (33), from NYC, was the daughter of Canadian born actress Beverly Adams (in - Matt Helm movies) and celebrity hair stylist Vidal Sassoon. A teen model, she had small roles in *TUFF TURF* (85) and *MODERN GIRLS* (86). She later had breast implants and started doing nude scenes in movies by Gregory Hippolyte and producer Roger Corman. She starred or co-starred in *DANCE WITH DEATH* (90), *SECRET GAMES* (91), *ANGELFIST*, *INSIDE OUT IV*, and *BLOODFIST IV* (all 92), *BLOODFIST VI* (94), and *THE ALIEN WITHIN* (95). Sassoon, who also appeared on TV shows and was lead singer of the all-girl band The Feline Force. She died in her sleep after attending a New Year's party.

WILLIAM (Little Bo) **SAVICH** from Toledo, Ohio, was the drummer for Johnny And the Hurricanes since 1959. "Red River Rock" (59) was their biggest hit (#5 pop and R+B). The band scored four top 40 instrumental hits on Warwick, then had lesser hits on Big Top. The Hurricanes were more popular in England (7 top 40 hits) and recorded an LP (with vocals) at The Star Club in Hamburg.

AVERY SCHREIBER (66), from Chicago, was a Second City member who recorded several LPs, appeared on many TV variety shows, and hosted *THE BURNS AND SCHREIBER SHOW* (73) with partner Jack Burns. He was in *THE MONITORS* and *DON'T DRINK THE WATER* (both 69), *SWASHBUCKLER* (76), *THE LAST REMAKE OF BEAU GESTE* (77), *THE CONCORDE: AIRPORT '79* and *SCAVENGER HUNT* (both 79), *GALAXINA*, *SILENT SCREAM*, *LOOSE SHOES*, and *MORE WILD WILD WEST* (all 80), *CAVE MAN* (81), *CANNONBALL RUN 2* (84), *HUNK* (87), *SATURDAY NIGHT THE 14TH STRIKES BACK* (88), *ROBIN HOOD: MEN IN TIGHTS* (93), and *DRACULA: DEAD AND LOVING IT* (95). Schreiber was a regular on TV shows including *MY MOTHER THE CAR* (65-6), *SAMMY AND COMPANY* (75-7), and *SHA NA NA* (77-8), appeared on *GET SMART*, *FANTASY ISLAND* and other shows, and did a series of Doritos commercials.

ANTHONY SHAFFER (75), from Liverpool, England, was a lawyer and advertising copywriter who wrote the hit play *Sleuth*. He then wrote the screenplays for *MR. FORBUSH AND THE PENGUINS* (71), *SLEUTH* and Hitchcock's *FRENZY* (both 72), *THE WICKER MAN* (73), *DEATH ON THE NILE* and *ABSOLUTION* (both 78), *EVIL UNDER THE SUN* (82), and *APPOINTMENT WITH DEATH* (88). His twin brother Peter wrote the plays and movie screenplays for *EQUUS* (77) and *AMADEUS* (84). His third wife was actress Diane Cilento.

BARNETT SHAW was in Dallas area movies directed by Larry Buchanan including *UNDER AGE* (63), *THE TRIAL OF LEE HARVEY OSWALD* (64), and *MARS NEEDS WOMEN* and *CREATURE OF DESTRUCTION* (both 67).

JANET SHAW (Ellen Clancy) (82), from Beatrice, NB, was in many movies including *KING OF THE UNDERWORLD* (37), *GIRLS ON PROBATION* and *THE ADVENTURES OF ROBIN HOOD* (both 38), *BLONDIE ON A BUDGET* (40), *HOLD THAT GHOST* (41), *NIGHT MONSTER* and *THE MUMMY'S TOMB* (both 42), *SHADOW OF A DOUBT* (43), *THE SCARLET CLUE* and *JUNGLE RAIDERS* (both 45), *DARK ALIBI* and *HOUSE OF HORRORS* (both 46) and *PREHISTORIC WOMEN* (50).

(Rev.) **O.C. (Ocie Lee) SMITH** (69), from Mansfield, LA, first recorded in '58 (for Cadence), sang with Count Basie (61-63) and had 17 R+B chart hits (68-87) on Columbia and other labels. "Little Green Apples" went to #2 pop in '68 and two others made the pop top 40. He was in *THE LEARNING TREE* (69) and on the soundtrack of *SHAFT'S BIG SCORE!* (72) and later became an ordained minister. Some TV appearance were on *ED SULLIVAN*, *AMERICAN BANDSTAND*, *PLAYBOY AFTER DARK* (69), and *UPBEAT*.

DIANE SOMMERFIELD (52) was in *HIT MAN* (72), *THE BLACK GODFATHER* (74), *DRUM* (76), *GAME SHOW MODELS* and *THE BOOB TUBE STRIKES AGAIN* (both 77), *BLACKJACK* (78), *THE NIGHT STALKER* (87) and others. She was also a regular on *DAYS OF OUR LIVES*.

SORAYA (Esfandiari Bakhtiari) (69), from Iran, was in *SHE* (65) and several other films. She had been the Empress of Iran, but the Shah divorced her because she didn't deliver any heirs.

RAYMOND C. SPARTANBURG (72) was Selwin on *FRIGHT NIGHT* in Indianapolis (1958-63). The movies switched from horror to jungle, then to sci fi so he changed from a ghoul to a bwana to a space man. Spartanberg had a radio programming and sales job in Atlanta where he stayed and managed a cheese shop, was a cab driver, and most recently, worked in a hospital records department.

MICHAEL ST. CLAIR (80), from Australia, was in *THE THREE STOOGES GO AROUND THE WORLD IN A DAZE* (63), *OUR MAN FLINT* (65), *SKULLDUGGERY* (70), *THE HOUND OF THE BASKERVILLES* (72), *REFLECTION OF FEAR* (73), and *OUTLAW FORCE* (87), and wrote the screenplays for *MISSION TO MARS* (68) and *INVASION OF THE BODY STEALERS* (69). Some TV roles were on *THRILLER*, *MISSION IMPOSSIBLE*, *TIME TUNNEL*, *TARZAN*, and *THE MAN FROM U.N.C.L.E.*

DAVID SWIFT (82), from Minneapolis, joined the Disney Studios as an assistant animator in the 30s and worked on famous animated features. He also worked on radio shows and created the live *MR. PEEPERS* (52-5) TV series starring Wally Cox. Back with Disney, he wrote and directed *POLLYANNA* (60) and *THE PARENT TRAP* (61), both starring Hayley Mills, then features including *THE INTERNS* (62), several Jack Lemmon movies, *CANDLES* (77), and *FOOLIN' AROUND* (80). He also directed episodes of *HITCHCOCK*, *THE RIFLEMAN* and other shows.

RON TAYLOR (49), from Galveston, TX, was a singer, musician and actor



by Seymour V. Reit

in more than 20 movies including *TRADING PLACES* (83), *EXTERMINATOR 2* (84), *DEAD HEAT* (88), *RELENTLESS* (89), *A RAGE IN HARLEM* (91), and *RITUAL* (01). Taylor was the voice of the man-eating plant in *Little Shop of Horrors* (off-Broadway) and saxophonist "Bleeding Gums" Murphy on *THE SIMPSONS*. He died from a heart attack.

RUFUS THOMAS (84), from Cayce, Miss., was a member of The Rabbit's Foot Minstrel Show during the '30s and first recorded as early as 1941. He became one of the first black radio personalities in the South and ran his own Beale Street amateur show. He was with WDIA in Memphis (where he replaced B. B. King) from '53 to '74 and helped discover Bobby "Blue" Bland, Junior Parker, Isaac Hayes and many others. In '53 "Bear Cat," an answer record to Big Mama Thornton's "Hound Dog" went to #3 (R+B) on Sun. Elvis would have first heard most of the black records he covered on Thomas' show. Later, while with Stax, Thomas had 18 R+B chart hits (63-75) and created new dances to go with many of them. "Walking The Dog" (#5 R+B and #10 pop in 63) was soon covered by The Rolling Stones. Thomas was 53 when he had his first R&B #1 with "(Do the) Push and Pull" (72). During the 80s he recorded for Alligator. Daughter Carla first recorded with him in '60 and went on to have 23 R+B chart records (three with Otis Redding) on Stax and Atlantic. Another daughter, Vaneese, had several R+B hits on Geffen in the 80s. Thomas was the host and sang in *WATTSTAX* (73) and had bit parts in *MYSTERY TRAIN* (88), *GREAT BALLS OF FIRE* (89), *A FAMILY THING* (96), and *COOKIE'S FORTUNE* (99). Some TV appearances were on *READY, STEADY, GO* and *AMERICAN BANDSTAND*.

THUY TRANG (27), from Hanoi, Viet Nam, played the Yellow Ranger on the *MIGHTY MORPHIN POWER RANGERS* series (93-4) and was in *SPY HARD* and *CROW: CITY OF ANGELS* (both 96). She died in a car crash in S.E.

(Florence) **LINDEN TRAVERS** (88), from Newcastle-upon-Tyne, England, acted in *DOUBLE ALIBI* (37), *THE LADY VANISHES* and *THE TERROR* (both 38), *THE GHOST TRAIN* (41), and other films. Her younger brother was the late Bill Travers (*GORG0*) whose film career started after she had retired.

STANLEY UNWIN (90), from Pretoria, South Africa, built a comedy career by mangling the English language. He was in films including *CARRY ON REGARDLESS* (61) and *CHITTY CHITTY BANG BANG* (68) and narrated The Small Face's Ogden's Nut Gone Flake LP.

DIANA van der VLIS (66), from Toronto, was a blonde Broadway star (The Happiest Millionaire, Visit To A Small Planet) also in movies including *THE GIRL IN BLACK STOCKINGS* (57), *X-THE MAN WITH THE X-RAY EYES* (63), *THE INCIDENT* (67), and *THE SWIMMER* (68). Some of her many TV roles were on *HITCHCOCK*, *ROUTE 66*, *THE MAN FROM U.N.C.L.E.* *THE FUGITIVE*, *THE INVADERS*, and she was a regular on several soap operas.

HENRI VERNEUIL (Achod Malakian) (81), from Rodosto, Turkey, directed and sometimes also wrote French movies since the early 50s starring Fernandel, Jean Gabin and other major stars. Some credits are *FORBIDDEN FRUIT* (52), *THE SHEEP HAS FIVE LEGS* (54), *THE COW AND I* (59), *WEEKEND AT DUNKIRK* (64), *GUNS FOR SAN SEBASTIAN* (68), *THE SICILIAN CLAN* (71), *NIGHT CALLER* (72), and *NIGHT FLIGHT FROM MOSCOW* (73). His family is Armenian.

JAWED WASSEL (42) from, Afghanistan was stabbed, beaten, then dismembered, just before the NYC opening of his *FIRE DANCER*, an autobiographical movie about a boy who was smuggled out of Afghanistan by his mother after the Soviet invasion, then lived in Pakistan, Germany, France, then America. 38 year old Nathan Powell, a producer of the film (which took six years to finish), was caught with body parts in boxes in a van by

Long Island police. Wassel's head had been stored in his refrigerator.

ADRIAN WEISS (83), from Brooklyn, was assistant director of the serials *THE CLUTCHING HAND* and *CUSTER'S LAST STAND* (both 36) and *FANGS OF THE WILD* (39). He was the producer of *DEVIL MONSTER* (46) and *THE WHITE GORILLA* (47), both loaded with old footage and produced and directed the TV series *CRAIG KENNEDY CRIMINOLOGIST* (52) and *THE BRIDE AND THE BEAST* (58) with an Ed Wood Jr. screenplay. He formed Weiss Global and released Lippert studio movies and foreign films to TV. Cousin George Weiss produced *GLEN OR GLENDA* (53), *TEST TUBE BABIES*, *DANCE HALL RACKET*, and the *OLGA* movies. They were both sons of The Weiss Brothers (Adolph, Max and Louis) whose many credits include *THE REVENGE OF TARZAN* (20), *PERIL OF THE JUNGLE* (27), *DRUMS O'OODOO* (34), and *JUNGLE MENACE* (37).

MARY WHITEHOUSE (91), from England, was a schoolteacher who started a Clean Up TV campaign in '64. She was the president of The National Viewers And Listeners Assn. from '65 to '94 and wrote many books. She managed to have TV shows, movies and records banned and received a lot of attention during the 80s "Video Nasty" controversy.

ARKIE WHITELEY (37), from London, had roles in *ROAD WARRIOR* (81) and *RAZERBACK* (84). She was the daughter of famous painter Brett Whiteley. The family lived in Manhattan's Chelsea Hotel, a village in Fiji, then Sydney. Both parents were heroin addicts (Brett OD'd in 92). After a court battle she inherited "\$8 million" but died from cancer.



Avery Schreiber

WILLIAM READ-WOODFIELD (73), a former magician, co-wrote the screenplay for *THE HYPNOTIC EYE* (60) and was a creator, producer and writer of *MISSION: IMPOSSIBLE* series (66-73). Other writing credits include *EARTH II* (71) and *SATAN'S TRIANGLE* (75) and episodes of *SEA HUNT*, *PERRY MASON*, *VOYAGE TO THE BOTTOM OF THE SEA*, *LOST IN SPACE*, *MANNIX*, *TIME TUNNEL*, and *COLUMBO*. He also was a photographer for many publications who shot Jayne Mansfield for *Playboy*, Marilyn Monroe on the set of her last (uncompleted) film for *Life*, and Sinatra for *LP* covers and created marketing campaigns for *THE VIKINGS*, *SPARTACUS* and other movies.

OTIS YOUNG (69), from Providence, R.I., starred in *THE LAST DETAIL* (73) with Jack Nicholson. A stage actor in NYC, he was also in the near documentary *ME AND MY BROTHER* (started in 65), *MURDER IN MISSISSIPPI* (65), *VALLEY OF MYSTERY* (67), *DON'T JUST STAND THERE!* (68), *THE CLONES* (74), *SURVIVAL* (76), *THE CAPTURE OF BIGFOOT* (79), *HOLLYWOOD KNIGHTS* (80), and *BLOOD BEACH* (81). He also co-starred on *THE OUTCASTS* (68/9) and was on TV shows. Young died from a stroke.

FREDERIK W. ZIV (96), from Cincinnati, started syndicated radio programs in the 30s. In '48, he started Ziv Television to make syndicated shows including *THE CISCO KID* (50-55), *BOSTON BLACKIE* (51), *MR. DISTRICT ATTORNEY* (51-2), *I LED THREE LIVES* (53-6), *SCIENCE FICTION THEATRE* (55 - 7), *HIGHWAY PATROL* (55-59), *SEA HUNT* (57-61), *BAT MASTERSON* (58-61), *WORLD OF GIANTS* (59), and *MEN INTO SPACE* and *THE MAN AND THE CHALLENGE* (both 59/60). Some TV shows continued to play for many years as repeats. *SEA HUNT* and most of the sci-fi shows were produced by Ivan Tors. The Ziv Studio had been Charlie Chaplin's studio. It was later owned by A+M Records, then Steven Spielberg. *SUPERMAN* was also filmed there during 56/7. Ziv sold his company to United Artists in '59, produced *THE FUGITIVE* (63-7), and later taught at the Cincinnati College Conservatory of Music.

Thanks: Mark J. Price, Robert Plante, Andreas Pieper, Chris Poggiali, Maitland McDonagh, Tony Williams, Andy Schwartz, Ian Johnston.

PV

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Amazing sexual appetite of Diet Doc, 69

He slept with every woman he could'

HE Scarsdale Diet Doc "slept with every woman he could" his latter mistress told a detective the night the 69-year-old doctor's bullet-riddled body was found.

Det. Arthur Scialano, testifying yesterday at the trial of Jean Harris, told a rushed courtroom in White Plains.

Mrs. Harris murdered her unfaithful lover, Dr. Herman Tarnower, to get revenge and then try to disguise her crime as a botched suicide attempt.

Scialano said he rushed into the sumptuous Purchase mansion of Tarnower and heard

"She put her arms around me, and she fainted. I yelled, 'Get a doctor.' An officer responded that a doctor was arriving."



Peggy Lee

"I loved him very much. I've been through so much hell with him. He slept with every woman he could, and I had it."

Scialano then explained why he was certain Mrs. Harris, a socialite former headmistress, wanted to kill Tarnower — not her self, as she claims — and tried to cover up her deed.

• Mrs. Harris' fainting after the shooting appeared to have been faked.

"They were removing Dr. Tarnower," said Scialano, referring to the night of last Mar. 10, "and he passed very close to us."

"She put her arms around me, and she fainted. I yelled, 'Get a doctor.' An officer responded that a doctor was arriving."



and some time before she pumped a fourth bullet into him — the doctor apparently managed to walk into the bathroom and returned to pick up his bedside tel-



Michael Karoli

Iranian aide sees progress on deal

THE SPEAKER of Iran's parliament said yesterday the United States had come "much closer" to meeting demands for release of the American hostages.

Hashemi Rafsanjani told a news conference in Tehran. "If the United States meets our demands, and it seems that it wants to, the problem will be settled."

In the past, the United States has accepted our demands in principle but this time it has taken more clear steps in executing them.

Rafsanjani ruled out a further study of the matter by the Majlis, the Iranian parliament, as suggested earlier by the minister who heads the government commission studying the issue.

"We have given our final opinion about the hostages," he said. "I do not think that the subject will return."

New Medicaid prober

EDWARD J. Kurnansky was appointed yesterday to take over as the state's special prosecutor in charge of Medicaid fraud control, replacing Charles Hynes who became New York City's fire commissioner last

Trinkets

AT least one gift under Farrah Fawcett's Xmas tree won't be a surprise — a handpainted jacket and matching shirt that Ryan O'Neal bought for her the other day at Four Moi, the East Side boutique. Farrah made her choice, picked out three other shirts for friends and stood by demurely while Ryan whipped out his American Express gold card and charged the goods. Cost: \$329.90.



Rufus Thomas

I've been reading the memoirs of Congressman Jenrette's wife, cocaine parties, massage parlors.

Randy Mandy

OUR man in Tel Aviv reports that Mandy Rice Davis, one of the more toothsome figures in the John Profumo affair scandal that toppled a British government in the 60s, operates the most successful night club in town. It's called Broadway East and features original Broadway cast albums over the club's loudspeaker system. But the news is that Mandy's latest purchase is the recording of *The Best Little Whorehouse in Texas*. It's a subject about which Mandy can speak with authority.



Esquivel How to, on TV

A LONDON publisher says it's made a deal with Dr. Alex Comfort, author of the best-selling *The Joy of Sex* (7 million copies in print worldwide), to turn his tape-to-book into a home video tape. James Mitchell, who founded Mitchell Beazley and this month sold the company to American Express Communications Division, was unable or unwilling to say just how explicit the home TV version of the sex manual would be. In Japan, they were so uptight, illustrations of plants were substituted for humans in the Comfort book. Back here, the American Express officials told us Mitchell Beazley had just been acquired and it's too early to say what plans they had for it.



Please don't be long
Please don't be long
Please don't be long
I may be asleep

FROM "BLUE JAY WAY"

DEATH OF A BEATLE

Street, the famed director-choreographer's last triumph, have been invited. Gower's girl friend Wanda was not. David Merrick, Tammy Grimes, Jerry Orbach and other cast members have been asked to appear at the gala (which is being hosted by designer Kaspar), but we hear Champion's widow Carla is the one who didn't want Wanda. Also on the guest list: Lauren Bacall, Andy Warhol, Edgar Bronfman and Peter Duchin.

Pumping iron

LEST you think body builder Arnold Schwarzenegger is just another musclemen, Simon & Schuster said it will bring out his third book next April: *Arnold's Bodybuilding for Men*. A similar book for women and a memoir both hit the best-seller lists.

Loyal boss

HALSTON obviously believes in the good old American tradition that a man is innocent until proven guilty. A spokesman for the fashion designer said yesterday that Lorenzo Valasques, his valet and physical therapist, arrested in Montauk for car theft the other day, was still in Halston's employ. The second man arrested, also described as one of Halston's aides, never worked for Halston. Meanwhile, an East Hampton Town police official said of the arrest, "the two men were drunk. They didn't cry but were obviously repentant. We acted foolishly, very foolishly, they kept repeating. Valasques and Hernan Peregrin were bus-